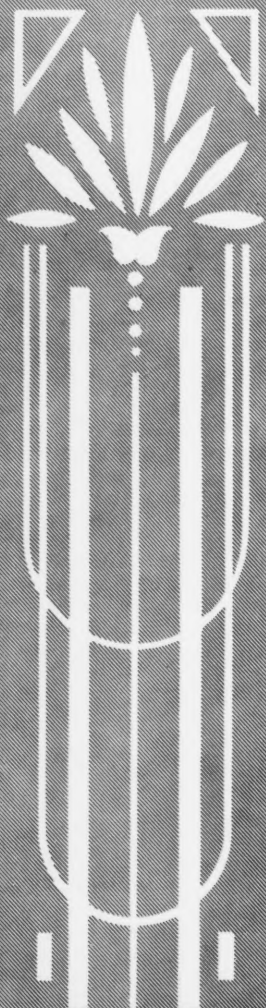


The AUTHOR & JOURNALIST



I LEARNED TO WRITE BY SELLING MY BOOKS

By ROY J. SNELL

NOVELETTES VS. SHORT- SHORTS

By H. BEDFORD-JONES

THE AMATEUR PLAY FIELD

By LEE OWEN SNOOK

WHAT RIGHTS DO THEY BUY?

Tabulation of Rights Purchased
by Various Magazines

AUTHOR MOTIVE

By AUGUST LENNIGER

ANNUAL HANDY MARKET LIST OF BOOK PUBLISHERS



Literary Market Tips
Prize Contests Trade Journal Dept.



NOVEMBER

THE AUTHOR & JOURNALIST . . .

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IN VIEW of the number of new publishing projects which—as usual with the fall season—are now being announced, it seems important that we repeat a warning which has several times appeared in these columns.

New magazines, and new publishing ventures, are more likely than not to prove disappointing. Many of them are started on the proverbial shoestring. Frequently, as was the case with the Short Publishing Company fiasco last month, they make ambitious announcements, only to "fold up" without so much as publishing an issue.

It usually is impossible to investigate market notices sent to us—frequently just as we go to press—without delaying their publication. Announcements of new magazines may be made in good faith, but the promoters enter the field with too little knowledge of the difficulties and pitfalls of magazine production. Some of these new markets—a decidedly small proportion—develop into real outlets for material. To withhold publication of their announcements until they have proved themselves reliable would be to deprive our readers of occasional real opportunities.

THE AUTHOR & JOURNALIST's policy, therefore, is to publish market notices at their face value. Writers, on their part, should realize that in nearly all cases they are taking a gamble in submitting work to new publications, unless sponsored by old, established firms.

CONTESTING THE CLAIM that H. G. Wells founded the modern school of science fiction, as contended by

Allen Glasser in an article in our September issue, Mortimer Weisinger, Passaic, New Jersey, writes interestingly as follows:

"In the popular subject of 'time-traveling,' Mr. Wells is antedated by the French astronomer, Camille Flammarion, in his novel, 'Uranie,' wherein time-traveling is effected by a machine adapted for overtaking light rays. Other pseudo-scientific works by Flammarion, the subjects of which were duplicated, though more elaborately, by Wells, are 'Stories of Infinity,' 'The End of the World,' 'Dialogue With a Martian,' 'Communication Between Worlds,' etc.

"Invention of the imaginative 'heat ray' may be traced back to a devastating ray delineated in Jules Verne's 'The Green Bag.' Interplanetary travel, which Wells uses extensively in several of his yarns, is recorded in the earlier writings of Cyrano De Bergerac with his 'Voyage to the Moon'; 'The Man in the Moone,' by Francis Godwin; 'The Cosmic Courtship,' by Julian Hawthorne. 'The War in the Air,' by Wells, in which he prognosticates future aircraft developments, is anticipated in the writings of Roger Bacon, Leonardi Da Vinci, Flammarion, and in Verne's 'Robur the Conqueror.'

"The release of atomic energy, which is depicted in 'The World Set Free,' by Wells, was forecasted by Jean Schopfer's 'When the World Shook.'

Mr. Weisinger concedes that Wells was a great popularizer of science fiction, and this, as we understood it, was the point made in Mr. Glasser's article. In fact, if we were to look for the original conception of any idea, pseudo-scientific or otherwise, our researches would probably carry us back to remote antiquity.

DOROTHY ANN BLANK, associate editor of *College Humor*, who contributed an article to us recently on what she had discovered to be the two most popular plots in captivity, "Mink Coats and Gold Watches," this month submits another plot which she desires to nominate for oblivion. "It comes into our offices on the average of five times a week," she declares, "and I'll wager other editors are as weary of it as I am.

"Briefly and without embellishment, here is the story: A young lady is rushing to the hospital to be with her sister who is anticipating a blessed event any minute. She frantically hails a taxicab and yells, 'Lying-In Hospital, in a hurry!' The driver snaps into it, goes through stop lights, dodges through traffic, narrowly escapes accidents, and frightens the young lady so that she has fainted by the time the cab draws up in front of the hospital. She is rushed to the operating room, undressed, and comes to just in time to inform them that it is her sister, not she, who is having the baby.

"In case anybody's interested, this is a good story not to write."

THE TIP FOR HOLLYWOOD contained in William E. Barrett's article in our October issue, seems to be reflected in current developments. Mr. Barrett suggested that the motion pictures could solve their story problems by acquiring as editors the editors of pulp-paper magazines. Now comes the announcement that Roy de S. Horn, formerly editor of Doubleday Doran magazines, has become advisory editor for R.K.O. Pictures, and reports from both shores of the continent are to the effect that the studios are leaning toward pulp magazines for material. Ed Bodin sends us such a report from American Fiction Guild headquarters in New York, while Adeline M. Alvord, Hollywood agent for film material, makes a similar assertion, instancing several examples.

I LEARNED TO WRITE BY SELLING MY BOOKS

... By ROY J. SNELL

I WONDER how many people feel that they "must write?" There are a great many, I am sure, and their reasons for this urge are as varied as the pebbles on the beach. I came to this same conclusion when I was eighteen. I was thirty-six when I sold my first little fiction story for \$6.24, and I had been trying all that time. Since then, in eighteen years, I have written 49 books. All have been published save two, and they are now on the press. Just how I have come this far may interest some who have but begun.

What was it that drove me to this field in the beginning? You'll smile. I wanted to work in a hidden corner where no one would see me. That was because one side of my face is almost completely paralyzed. Someone had advised me to "eschew laughing in public." He was a fool, of course. But I didn't know it then.

I've lost that long ago. Not the face—that is still with me—but the notion that it matters whether or not I laugh in public.

And then, what a notion that was about an author working in a hidden corner! Most successful writers are before the public a great deal. I have lectured to 350,000 children. My lectures are more or less humorous, so the children are supposed to laugh. I can't tell whether they are laughing with me or at me. And I don't care. What does it matter, just so they laugh?

Those lectures have kept me in touch with my public. They know me. I know them.



Roy J. Snell

Children are interested in strange things. They laugh at strange things. I know what those are. That's one secret of success.

But I am ahead of my story. I got my start in the humblest possible way—writing little stories for denominational publications for \$3, \$5, \$10 per story. I had never received over \$10 for a story when my first book was accepted by a first-class publisher on a 10 per cent royalty contract and my name found its way into "Who's Who in America." That was sixteen years ago.

The first book was easy, because I had a very special field: arctic animal stories. Animal stories were going strong. I had lived for a year in the Arctic. These thin wedges got me going. But they did not send me far.

In the year 1919 I had reached what might be called the author's "*pons assinorum*." "Was I an ass or was I an author?" This was the question. It must be answered. I had by then sold three books. The publishers had made no money and lost none. I offered them a fourth; they turned it down. How many an author has reached this point, then has turned back! I was not willing to turn back.

I said, "If no one else will sell my books I'll do it myself. I went to a friend who manages the largest book section in Chicago and said: "I want a job."

"Selling books?"

"Selling books."

"You shall have it."

She gave me a sales book and a number.

That year I had sold my fourth book to a publisher for a flat price: \$200. I had no further financial interest in it, but was prepared to sell it over the counter anyway. If it went over, there would be a chance for another, on better terms, perhaps with another publisher. I did sell it, 300 copies in a month. And it was a bum book in every sense of the word: writing, printing, binding. The volumes were so badly bound that I had to open up each copy on the table at the place where it was sewed, lest it split wide open before I got it into the customer's possession.

When I tucked that sales book under my arm I entered a new world. The door of success lay wide open before me. I thought I was to spend a month selling books, my own and others. In reality I had enrolled myself in a university where no tuition was expected. I had discovered a laboratory where I might work without paying rent. I was to learn about books—who bought them, why they bought them, how much titles and jackets counted, what types were growing in popularity, what would sell next year, and a thousand other things.

Every December since then, twelve long years ago, you may find me there selling books; always with my ear to the ground, listening to the latest trend of desire in books.

To go back to that first eventful December. I discovered that more than half the would-be purchasers of teen-age books leave the selection in a general way to the salesperson.

"I want a book for a boy fourteen years old."

How often I have heard this. The proper answer is another question: "What does he like? Sports? Adventure? History?"

"Oh, he likes something mysterious."

This was the reply most often given during that first season.

"Something mysterious." And in those days there was nothing mysterious save on the grown-up "Mystery and Detective" table. And these, filled as they were with sex and crime, did not fit the child's need.

"Something mysterious." I put the words to a good publisher. He said, "It's a fine idea. Go ahead and try it out. Write a boy's mystery story."

I did. He liked the book. But don't you see, if I had never sold books in that department store I would never have guessed that the future demand was to lie just there, in the field of mystery?

When the publisher had read the book he sent for me. That was a big moment. "We like your book. We want to publish it. Would you care to sell it for a flat price?" These were his words.

"A flat price." Perhaps \$300—all in one big lump!

I said, "No. I don't want to sell it for a flat price. I want a royalty. I don't need the money. I've got some land out west of Chicago. I like to gamble on my books along with the publisher."

I lied. I *did* need the money. It was true I had an interest in some land, but the annual income from that land was about \$35.

As I saw it then, that publisher and I were playing a two-handed game of poker. He held three aces; I a pair of deuces. I bluffed and won.

He hastened to assure me that he had no desire to take advantage of me; that a flat price was easier to handle but that I should have a royalty contract. And a royalty contract it was.

◆ By losing he won. Had I accepted a flat price, \$300, I would, beyond doubt, have written about two more books for the same price. Then over my toast and coffee some morning I would have said, "I can't live on this. Here's where I leave the writing profession and become a teacher." Teaching positions were plentiful in those days and I possess three academic degrees.

The publisher would have made very little money on the three flat-price books.

As it was, that first book, "Lost in the Air," which is the story of a race between an airplane and a submarine for the North Pole, has earned me \$1332.15, and is still going strong. It has made more than that for the publisher. What is still better, I have been writing steadily for that publisher ever since—twelve years. He has 39 of my books on his list now. The sales have run to more than 400,000. My royalties have climbed well up into five figures. The books are still selling at their peak. Even during the bad years, 1930 and 1931, they sold better than in 1928 and 1929. Quite a showing beside that possible \$900 for three books at a flat price.

Let me repeat; let me shout it aloud: A flat price for a book is no good. Neither the writer, the publisher, nor the reader can profit by it.

What rate of royalty shall one accept? That depends largely upon the selling price. As a rule, inexpensive books sell readily, those of high price slowly. I know of one author who writes fifty-cent books on a royalty of two cents per volume. Absurd? Well, perhaps. But at one time he was making \$7000 a year, which, after all, was not so bad.

Going back to my book department laboratory. The discovery that boys and girls like mystery stories put me in on the ground floor. For a few years Augusta Seaman and I had that field pretty much to ourselves. And we did not neglect the harvest. Today, nearly everyone who does juvenile fiction is taking a fling at mystery. Perhaps one or two of them

are making a little money. The others are not. It is little use to stake a claim in a gold field discovered by someone else ten years previously. Better to find a field of your own.

There are trends in juvenile books, regular tides that ebb and flow. Baseball stories slowed up after the professional baseball scandal of a few years back. Historical yarns at the present time do not sell at all. Our youngsters are living in the present, not the past. This may change in a year's time.

A year ago a good airplane story was the best bet on the market. Last March I spent a large royalty check and risked my neck flying 500 miles into the trapping country of Canada to get material for an airplane book. The cover for that book, "The Riddle of the Storm," is drawn. The airplane on that jacket may be seen if you look closely; it is about an inch long. What has happened? In a year's time airplane stories have gone off. Some other feature of the story will appeal more strongly, so it gets the spread on the jacket.

How, I ask you, is a writer to know all these things in time to profit by them, unless he possesses a laboratory such as I possess in the heart of a great city—my book department?

But let me warn you. If you contemplate trying your hand at selling books during the Christmas rush, do not look for an easy time. December is the book seller's harvest. He does not spare himself. He will not spare you. You addict of a morris chair, picture yourself standing on your feet from 8:30 to 6:00, then being politely asked to remain until 7:00 or 9:00 to stack away books, or to return on Sunday at 9:00 and work until dark. "But surely they don't do that?" Don't they though? Come on in and see. You'll gain an immense respect for those people who, year in and year out, attempt to sell our poor offerings to a book-shy public.

One more thing: The average regular saleslady has a thin veil of respect for people who write books. This veil is very thin indeed, so thin that if you are a man and allow her to push a truck of books before your very eyes the veil disappears entirely and she gives you something very like h—I. Oh, yes, I have known some who could really swear.

And they all believe they know quite as much as the average person who writes books. Which, strange to say, is quite true. We're an absurd lot, we writers. And conceit is our deadly vice. God save us!

◆ WE will say you have decided to try my laboratory method. What then? You will not find it easy to sell your own books. If you say, "Here is a book I wrote myself," the customer may look at you and quietly walk away, as much as to say, "If the book amounts to

anything why are you still a clerk?" Or she may take three autographed copies; you never can tell.

As a rule I do not tell them who I am, at least not until I feel sure it will help my cause. I have sold thousands of my own books to customers who had no notion of my identity, and I did not tell them.

I tell them all about myself and my books, using the pronoun "he." This method has its advantages. If the customer, for one reason or another, is not favorably impressed with the book I offer she is not embarrassed by the necessity of turning an author down.

Then, too, one gets the truth. When a customer talks to a clerk, she says just what she thinks. Talking with an author, she is likely to say something complimentary or nothing at all.

The things people say about my books sometimes make me wish there were a hole in the floor.

Few writers, I suppose, could take these things as they come and keep their tempers. I never forget that "the customer is always right."

I know of two very successful writers of 50-cent boys' books who went into a store to autograph books. People criticised their books. One walked out of the store in a rage; the other did not repeat the experiment.

And yet, what could they expect? There are always customers who assume that a book published to sell for 50 cents, 75 cents, or even \$1.00 must be "trashy." This is not true, but no amount of talking would convince them that they are wrong.

I shall not soon forget one lady who asked to see a copy of "Huckleberry Finn." I found the book. After looking at it for a moment she said, "I am thinking of this for a boy. I don't know whether he will read it or not. You see," she explained, "he's been reading those trashy Snell books."

I made no reply. Then she looked me full in the eye and said, "They are trashy, aren't they?"

I made no direct reply, but after a moment glanced down at "Huckleberry Finn" and said, "When I was a boy I had to steal that book in order to get a chance to read it."

"Why?" She looked at me in surprise. "Why didn't they want you to read it?"

"Because they thought it was trashy."

She did not take "Huckleberry Finn." I did not tell her I was Snell. And so we parted.

You see? A tough skin and a poker face; these are necessary if you are to sell your books and learn the truth.

Of course there are compensations. This lady had not been out of the department an hour when another came to me.

"This is Mr. Snell himself. He will tell you about his books." It was a fellow-clerk who gave me this friendly introduction.

"Are you Roy J. Snell?" The woman looked at me in surprise. "Well, you are *wonderful*!"

I wish I knew who that woman was. In days that have followed, many of them trying days, her words have more than once sounded in my ears. "You are *wonderful*!" I have even tried at times to believe she spoke the truth.

She went on to explain that she thought it wonderful that anyone could write books so full of action and mystery that this speeded-up age of youngsters would rave about them and that the stories should still possess a genuine background and a clean moral tone.

So you see I take them as they come, knocks and boosts. I add them, subtract them, then go home to write another book.

I have always, consciously, overplayed the action in my books. This has grieved many a librarian. Parents and teachers do not seem to mind, and as for the youngsters, they eat it up. You have only to watch the children on a school playground for a moment to know what they want—concentrated action.

Our medium, black print on white paper, is dull. The artist, the dramatist, have all the colors to work with; we only two. Why not vivify them a bit?

Books are like cakes. You put the ingredients in, so much of this, so much of that. Then you stir them up. Each year the recipe must change a little. Less of action, more of mystery; less airplane, more detective. And so it goes. In my laboratory I watch the customers, note what they devour most greedily, then mix my next batch accordingly.

For all the long hours, the backache, the burning eyes because of glaring white lights, the city's smoke, the bad air, the unkind thrusts of those who do not understand, there is ample compensation. The children. God bless 'em. I talk to hundreds every December. They come to me, sometimes whole families of them. I am proud of my audience. Keen, bright-eyed youngsters they are, from out around the University and north in Evanston. No bleary eyes here.

How, as I look into their eyes, I long to the very depths of my being for the power to write the finest books ever put on a press.

It is strange the way a child thinks of an author. I have seen a little girl in early teens tremble from head to foot as she shook my hand.

Autographs. Sure they like them. I have autographed at least 20,000 copies in this one store during the past ten years. All these things go far toward making friends, and a friend is the author's best advertisement.

No person has a greater opportunity to influence his generation than has the writer of fiction for the early teen age. At no time in the life of an individual is he so open to influence. He is stepping into a world unknown. Out of a land of fairies he is facing one of stark reality. If we who create highly imaginative tales can help to bridge this gap between the unreal and the real, if we can at the same time throw a ray of real light upon the future, then we have not lived in vain. But if we get it all wrong, then may God help our souls. The millstone is around our necks in very truth.

The degree of success I have enjoyed was no accident. From the time I was eighteen I was consciously preparing myself for a writer's career, and that in spite of the fact that I despaired of success.

"I must have experience." This I told myself over and over. As a result, while working my way through college I helped build haystacks and railroads, I fired boilers and acted the part of coachman for "society" folks. Whether I slept in the barn and ate in the kitchen as a coachman or bunked in a box car and cooked my own breakfast on a construction job, I was gaining knowledge of life, life as others lived it.

◆ OFTEN now I receive letters from young people who have had a little success in the writing field and are frantic in their desire for more. And always I ask myself: "How can they hope to succeed? They don't know life."

My most useful contact with life came when I got myself shipped off to Alaska to manage the largest Eskimo village and one of the largest reindeer herds in America. I had one white man with me; did not see a white woman for six months; at last drove a dog-team 150 miles through a blizzard to get a look at white folks.

What I suffered from pure lonesomeness no one will ever know. That very desperation was my making. I took many chances. Hunting walrus ten miles from land, crossing Bering Strait in a skin boat, braving Arctic blizzards alone over unmarked trails, I built up vivid pictures of life that will never leave me. When I wish to write of the North I need only to turn up my coat collar, grasp a pencil, half close my eyes, and write what I have felt as if it were yesterday.

Do you want to write? Get yourself shipped to some lost corner of the earth where you will suffer, suffer, suffer. You will then have something to say. Will you be able to say it? Who knows?

But though experience is invaluable, it is not enough. Somehow you must develop a "bug for the unusual." Perhaps some are born with it; I don't know. It can be developed. Newspaper experience helps with this. If a news-

writer sees a street car stopped in the middle of a block he senses news. If men are looking under the car he says, "Someone run down." When he discovers it is only a pigeon he has his story all the same. The spirit in men's souls that will not allow even a crippled street pigeon to meet destruction without human effort to save.

Without a "bug for the unusual" you may know all of life and not become a writer.

You must also develop a capacity for research. That's where university study helps you. In a three weeks' trip to British Honduras I gathered enough sights and sounds for three successful books, "Red Lure," "Whispering Isles" and "Forbidden Cargoes." But little of the real material came from what I had experienced. Once I had gotten the feel, the sight, the sound of the tropics, a hundred tropical travel books came to my aid. All that has happened to anyone is available fiction material. I had only to waken my "bug for the unusual" and put him to work.

◆ I HAVE said that I have lectured before 350,000 children. This is not an exaggeration. Over the air I have probably talked to twice that number seated at school desks or in auditoriums.

Probably every writer of any consequence has many times been obliged to say "yes" or "no" to possible speaking engagements. Boy Scout troops, Sunday School classes, Parent-Teacher associations, all are after us. Sometimes there is a fee; often none. With very few exceptions I say "No."

Why? Because these appointments, coming at odd times, break into my writing. Then, too, they are usually pretty badly managed. This gets on my nerves.

But personal contacts are extremely important. When I came to consider this problem I recalled that I had lectured at times in schools and that the results had been gratifying. "Why not schools on a grand scale?" In time I was able to work this out. With a lecture entitled "With the Big Game Hunters of the Arctic," I have gone out under the auspices of great Mid-western newspapers. With a car and a driver, who also runs my slides, I make three or four schools a day. That means 5000 or 6000 children a week.

The newspaper serializes one of my books. They advertise it sometimes in a large way. They run a half column about my lectures each day. I write most of this myself.

In this manner I have made friends with hundreds of thousands of children and their teachers. The teachers read my books to the children after I am gone. To them I am "Roy J. Snell; Author, lecturer, explorer."

One day I stood beside a school radio talking to 200 children. Of a sudden I said to

myself, "This is nonsense. I am talking with pictures in the dark. Let the radio do the talking and I can reach ten, twenty, a hundred times as many."

At once I began developing this idea. I found that in Chicago there were sets of 600 geographical slides in nearly every school. After selecting ten or fifteen of these I sent out the numbers and requested the teachers to have radio, stereopticon, and slides ready at a certain hour. I would call each slide by number as I wished the children to see it. At first I talked to eight schools. The plan grew until I had more than a hundred schools, 20,000 children all hearing me talk and all seeing the pictures at the same time. More friends: thousands upon thousands of them.

For these lectures and radio talks I received fees; not large ones, but enough to help out.

"Well," I think I hear you sigh, "if all these things are needed to put a writer across, why begin?"

That's up to you. I've enjoyed every bit of it. Heavy grind at times. You know it! But then a person must do something, and as for me, I prefer to write.

The juvenile field is less crowded than the adult market. I suppose that every writer who has had a reasonable degree of luck in getting his stuff across is approached at times by publishers other than the one who has helped to put him over.

Two years ago a certain publisher sent for me. He had what he believed to be a knock-out of an idea for a group of boys' books.

"If you'll write them I'll give you a royalty contract with an advance of \$300 on every book. I want six books this year, six next, and so on."

The books are still unwritten; at least I didn't write them. Why? Because I can't write six even fairly good books in a year. And I won't write six bad ones. Then, too, I have a long line of fairly successful books on the market. To put on a new group would be to set myself up in competition with myself. More than that, it would not be fair to my present publisher, who has worked hard to get me across.

This, at least, is the way I worked it out. I won't say I was entirely right. Perhaps I was wrong. To say the least, it was a tempting offer. And it goes to show that there is a wide field for the fellow who can deliver the goods.

◆ NOT caring to mislead anyone, however, I am obliged to say that I believe this to be the worst time in many years for breaking into the juvenile book field. One publisher has examined 300 juvenile book manuscripts and has accepted none of them.

"You can't tell what is a good bet these

days," were his words to me. "In the last two years we have launched a half dozen books by new authors that should have been good for 5000. What did they sell? A thousand."

I saw his tentative list for 1932. A book added to each of several regular lines that are well established, a book by his Lit. Ed., and perhaps one other. Playing safe. That's the way they're doing now.

But this will all come to an end, perhaps this year, perhaps the year after. Work on your serial rights. Develop a style all your own, get a new angle on life, prepare yourself for the bright new future. Some of us old-timers will be taking our hats off to shield our eyes from your dust. It's the way of the world of books. We come and go. Time marches on. It's marching now.

Novelettes vs. Short-Shorts

... By H. BEDFORD-JONES



H. Bedford-Jones

A VERY interesting note in the September *AUTHOR & JOURNALIST* sets forth the passing of the novelette, its complete downfall before the short and the short-short. This, like the marriage of Jack Dempsey and the princess royal of Sweden, would be notable if true; but I do not think we

are going to witness any funeral ceremonies for the little novel.

It is a fact that the slicks are running to short-shorts and even shorter stories. These got away to a false start. Instead of being stories, they were anecdotes. Many of them, indeed, were current anecdotes dressed up with a thousand words. The kick at the end became all-important and spoiled the chance of the short-short to have actual story value. The whole thing lay in the overemphasized whipcrack.

The slicks, with advertising space cut down to the bone, use the short and short-short lengths to pare expenses and eschew the novelette. Nor do they pay high prices. *Liberty* very recently paid \$100 for an 1800-word story; a lower rate than is now being paid by at least one pulp. There is no great financial future in the very short story.

The pulps, admittedly, are seeking only short-stories, but not because the novelette is played out. In most cases it is a temporary measure to save expense. Many have enough novelettes on hand or under contract to keep them for

some time to come. One or two pulps even call an 8000-word story a "novelette." Wordage is being cut down, since all are being forced to the 10-cent rate, hence the temptation to delude the reader into thinking that he is still getting novelettes for his money.

The reader wants novelettes, remember that. Else, why try to fool him?

As set forth above, the lodge of sorrow held over the novelette has a good deal of basis in fact and is founded on current conditions. We will see every contents page filled with alleged novelettes, perhaps even novels, which are in reality short-stories. Not for long, however. The editors who play that game will not keep the home fires burning, by a good deal.

Why not? Because this very effort to delude the reader shows how plainly the editors realize what he wants.

Short-stories have their own place, and so has the novelette. The average reader wants a story, at least one, long enough to sink his teeth in. A weekly magazine like *Argosy* can carry serials with ease; even so, a large proportion of readers will save up the four or five issues and read their serial in completeness. The desire for a longer story will not be denied, nor can the reader be fooled for long. When he finds his favorite magazine giving him short-stories under the name of novelettes, he will seek green fields and pastures new.

Temporary expedients aside, the magazines must give the reader what he wants. Otherwise, new magazines will fill the gap and make good.

◆ THE popularity of novelettes is not a mere theory. Over the past fifteen or twenty years, the present writer has attempted to keep in mind what is wanted by the pulp readers. Various magazines have held popularity con-

tests, more or less steadily. Certain magazines publish the letters of readers, which give aid in affording an index of what is liked or disliked.

The results of all this are interesting. Short-stories are always popular, for with them the readers kill an idle half hour. But the novelette kills an idle evening; rather, the reader obtains an evening's amusement. Invariably the novelette or longer story proves the winner in popularity.

This is logical enough, for it contains more story, more character, more of a build-up, and the reader becomes better acquainted with the chief characters. He remembers the story better, and thinks he likes it better. All this, at least, is the reaction of the average reader, and not a mere theory.

The editor, fully aware of this reaction, faces the problem of wordage and budget and costs. Novelettes eat up money. Perhaps he decides to feed on the safe for a few months, and stops all buying orders on novelettes. Or he cuts down his "novelettes" to short-story length and prays heaven to help him get by. Or he may fill up his contents page with short-stories, which give an appearance of satisfactory value.

This puts it squarely up to the reader. This ultimate consumer, who is going to buy a huge quantity of 10-cent pulps within the coming year, is going to shop around—and then what? He will stop experimenting, and will fall back on the old reliables with whose authors and general scheme of contents he is familiar. And

he will not be weaned away from the novelette, either.

◆ So the present writer believes. Short-stories with a continuity character will always be huge favorites. So will serials, such as Tuttle's Westerns dealing with Hashknife. But still more popular will be novelettes, whether or not in series. Their popularity was not forced, but grew up gradually from the time Barbey d'Aureville and his friends began to write them a hundred years ago.

The fatal anecdotal weakness of the short-short, as it came recently into vogue, was shown in *Collier's* interesting effort to get away from that whipcrack ending by holding contests for stories in direct imitation of famous shorts. Clothing the same plot skeleton with new words. As yet, we know none of the results of these contests, but the point is that one group of editors know what they are doing, have something on the ball. Short-shorts are having a grand little time, but too many of them will bring monotony.

If all the pulps would immediately swing over to shorts and short-shorts—hurray! Nothing would do the novelette writers so much good. For within a few months new magazines would be out and booming, featuring the novelette, and the good old days would be back again.

Thus, at least, run the idle thoughts of an idle fellow, on novelettes.



CHARACTERS THAT WEAR PANTS . . .

. . . By EVERETT H. TIPTON

THERE is a distinctive glamour about the world's largest group of murals on canvas which Dean Cornwell has been doing for the Los Angeles public library. Glamour is elusive. But the mechanics he uses are something a writer can put his finger on, and perhaps adapt to fictioneering.

In these paintings there are three hundred persons, some of them so closely grouped that little more than their heads are seen. Yet each person in himself is a character. Each character could step out of the picture with arms, legs and wearing pants (if he didn't happen to be a lady or a savage). Cornwell sketched each one completely before he set him down in the group.

One youth, wearing little clothing, carries a burden on his right shoulder. Upon him Cornwell, with the aid of an anatomy chart, performed mental surgery, folding back the skin on his chest and stomach to discover what muscles would be drawn taut to support the shoulder burden. He learned

where the flexed muscles would raise the skin. As a result the rippling flesh on this muscular youth's chest and stomach is something to admire.

That, briefly, is how Cornwell, who illustrated magazine fiction before he undertook murals, paints life into (and pants onto) his characters.

"I have the strength," said Cornwell, who has a keen sense of humor but was speaking seriously, "to resist the temptation to follow new fads in art, feeling that the human being has changed little in the last two thousand years and will change very little in the next two thousand. I feel that an artist can be interesting and forceful in his work and still paint a human being which can be identified by the man in the street."

Moral (for serious-minded writers who may have missed it): When the editor writes, "Your characters are lifeless," check up and see how many you've let loose in the story without arms, legs, or pants.

THE AMATEUR PLAY FIELD . . .

. . . By LEE OWEN SNOOK

Director, Drama Department, Row, Peterson & Company, Publishers



Lee Owen Snook

THE late Ralph Barton once sketched for a popular weekly the only man in America who was not engaged in writing a play. Being ears-deep in manuscripts at this moment, the writer is inclined to accept the statement without discount. To follow this up by stating that the amateur play market offers

one of the best sources of revenue to the ambitious writer who knows how to put the stuff of life into a practicable play, would seem egregious. But it isn't. I'll tell you why.

Perhaps ninety per cent of the plays written for the amateur come from persons who know next to nothing about playmaking. They have neither the skill nor the background for the task. It takes more than criss-cross conversation to make a play. Since the dramatic instinct is planted so deep in all of us, it is not unimaginable that every individual knowing the difference between a tormentor and a wind-machine should consider himself the repository of at least one great plot designed to resuscitate the gasping exponent of flesh-and-blood drama. Strangely enough, there are hosts of folks attempting dramatic composition who would laugh in your face if you suggested that they write a novel, or even a short-story. It is not my purpose to try to account for this phenomenon. We shall leave that as a choice morsel for the chap who is at his wit's end for a theme for his Master's thesis.

I have mentioned the amateur field, you will note. While the playwright has never ceased to envision his name in lights on Broadway, yet he surely must have recognized by this time that his chances to crash through with another "Abie's Irish Rose" are about as good as the immediate prospects of world-wide disarmament.

"Oh, we're just supposed to roll over and play dead, are we?" the pullulating playwright sneers. I wouldn't say just that. . . . Of course not. . . . Keep right on trying to get the range, old man; but in the meantime, take a pot-shot at a market offering you better than an even chance for immediate dividends.

Perhaps the most far-reaching drama conference ever held in America took form at the University of Iowa last February when representatives of publishers, directors, playwrights, little theatres, universities, and drama lovers generally assembled to determine the future of the theatre in this country. "A big contract, that," I hear you say. I quite agree. It may be that no group, no matter how zealous, may be able to hold the tiller steady against the waves now dashing mountain-high about the good old craft, Legitimate. The pertinent thing, however, is that the conventioners were bold enough to tackle the job. The upshot of this newly-launched enterprise is that Broadway has ceased to be, for the moment, at least, the dramatic capital of America. Indubitably the ultimate objective of playwrights is still Broadway, but the process of "arriving" is being reversed. No longer will the little theatre await the Broadway stamp of approval. If a play is good, it has every chance of a long and profitable experience in amateur and semi-professional circles before Broadway ever sees the manuscript. Yes, times have changed in the theatre!

Recently Paul Green's latest play, "Tread the Green Grass," and Owen Davis's latest offering, "Harbor Light," were given premieres at the University of Iowa. Other universities and little theatre playings will doubtless follow. Under like auspices we understand that a new play, "Cherokee Night," by Linn Riggs, is soon to have its premiere. Others will follow—plays from well-established authors and those of the unknown. The prospects are alluring. As Burns Mantle remarks in a recent article, "Who knows? Another five or ten years may see the familiar slogan, 'Hundred Nights on Broadway!' replaced by one reading, 'Direct from the Little Theatre of South Bend, Indiana,' or 'This drama has the endorsement of every Little The-

atre in America.' " And Mr. Mantle did not have his tongue in his cheek when he said that, either.

◆ ALL right, then what? Just this: The chap who has grown weary of the climb Manhattanward need not chuck his precious burden into a bottomless crevasse and return home empty handed and beaten. There is a chance for that play . . . if it has a story to tell and tells it with conviction. A three-act play in the hands of a reliable publisher, who is willing to accept it on a royalty basis, should net the author several thousands of dollars before the possibilities for amateur production are exhausted. This is no random guess. As the director of a play department in a well-established publishing firm I know the facts. Where can the author do

better than this for the time and effort expended?

In stressing plays for the amateur field, I do not wish to convey the impression that such distribution of a play necessarily precludes its further usefulness in professional circles. With the present trends in the little theatre movement, I should say that a professional producer might well be expected to take interest in a play which has had a good record among the non-professionals. There are evidences to support the theory that Hollywood does occasionally buy a play which has never been accorded professional playing. That they will look with greater favor on the unheralded playwright in the future seems not beyond the realm of good judgment. I stand ready to give specific information to those who may inquire.



What Rights Do They Buy?

THE AUTHOR & JOURNALIST herewith presents the results of a canvass of magazine publishers made for the purpose of ascertaining just what rights the author is expected to sell when he submits a manuscript to the individual periodical. It is complete as far as replies to our questions have been received to date.

This canvass was made because of the growing importance of the question of ownership in subsidiary rights to published material—more particularly fiction—and because of the response to our editorial in the October issue denouncing the practice of reprinting stories without further remuneration to the author.

Letters approving our statement of the case have come from many quarters. The New York Chapter of the American Fiction Guild, at its last meeting, passed a resolution complimenting THE AUTHOR & JOURNALIST on its stand. Some correspondents have gone so far as to assert that use of an author's material in a reprint magazine without his consent is illegal. This, of course, would be a matter for the courts to decide. It seems logical to assume, however, that the magazine which purchases all rights, or all serial rights, is legally entitled to republish the story or sell it to another publisher for republication.

Our point is that morally it is unfair. The usual reprint magazine sails under false colors. The reader, in buying it, does not know that the stories have appeared before. If he recognizes a story, he may become disgusted and quit buying the magazine. He may become suspicious of all magazines. The author, on his part, feels that he has been the victim of profiteering. If the right of first publication was worth \$100 to the publisher, the second publication should be worth something—say half the amount. As a matter of fact, if the author has grown famous in the meantime, the value of the story for republication purposes may actually have been enhanced.

When republication of the story is definitely projected at the time of the original transaction, pos-

sibly a different situation arises. The author who sells a juvenile story to *John Martin's Book*, for example, knows that it may be republished in a reprint edition known as *John Martin's Big Book*. The price accepted for the story, presumably, is satisfactory to the author for such use of his material. The same reservation applies to magazines having regular foreign editions, or regular radio broadcasting policies, as long as the author knows when making a sale that the use of his or her material for such purposes is contemplated.

Again, if the purpose of the publisher in buying second serial rights is to prevent the story from being later published in the pages of a competitor, the author has no reason to object. This is the case, for example, with fiction sold to the Curtis Publishing Company magazines, Doubleday Doran & Co., or *The American Boy*. These publishers are within their rights in endeavoring thus to maintain their standard of exclusiveness.

The author, we feel, should discourage the use of his work in reprint magazines in the fields of regular markets. Such magazines compete with buying markets, make it more difficult for them to pay good rates, and cut down the aggregate number of manuscripts that will be purchased. There is no particular objection to the use of second serial rights in newspapers, provided the author receives the benefit of the additional revenue therefrom. In the pulp-paper magazine field, however, the reprint magazine (of the type which pays little or nothing for its material) is becoming a menace, both to authors and publishers who buy original material.

The following tabulation of rights purchased by the various magazine companies is compiled from letters received from the publishers themselves, and may therefore be considered authentic. Note that many magazines which buy all rights or all serial rights do so principally for protection and will release secondary rights on request. It would seem advisable for writers to make a practice of exercising this option in all cases.

Adventure "buys only first American serial rights."—A. A. Proctor, editor.

The American Boy. "We buy all serial rights in order to prevent a second use by possible inferior competitors; in cases where there has been a demand for second serial rights by a non-competitive publication, we have gladly relinquished our rights to the author. Book, motion-picture, foreign, and other rights remain the property of the author."—George F. Pierrot, managing editor.

The American Girl. "We buy first serial rights, the author retaining all other rights."—Margaret Mochrie, editor.

The American Magazine "purchases first American and Canadian serial rights only; all other rights are returned to the authors."—Mabel Harding.

Black Mask. "We buy first serial rights only for our American and foreign editions. We assign copyright to author on request."—Joseph T. Shaw, editor.

Boys' Life. "Our custom is to purchase all rights in manuscripts and then release to the author, on request, everything that he may have use for, except first serial rights. We make a slight exception to this in one or two instances, chiefly in the occasional reprinting of material from Boys' Life in other Scout publications."—Myron M. Stearns, editorial director.

Clayton Magazines (*Ace High, Astounding Stories, Bunk, Clues, Complete Western-Love-Mystery Novelties, Cowboy Stories, Five Novels Monthly, My Love Story, Ranch Romances, Rangeland Love Story, Western Adventures, Western Love Stories*). "The Clayton Magazines buy all North American serial rights, but do not purchase and have no control over motion picture, radio, book, or dramatic rights."

College Humor "buys only all American and Canadian magazine rights. The author retains motion-picture, radio, book, second-serial, etc."—Patricia Reilly Foster, managing editor.

College Life. "We have no set rule; each author is handled individually. As a general thing, serial rights only are purchased."—N. L. Pines, editor.

Collier's "purchases first American and Canadian serial rights to all fiction used. All other rights are returned to the author. In case of articles, other rights are returned on request."—William L. Chenery, editor.

Cosmopolitan. "As a general rule we purchase all serial rights in the English language, unless the author states definitely that we are to have only the first, or the American, etc., rights. The motion-picture rights we do not buy, but an option is included in the purchase price, so that our own motion picture corporation has first chance at the story."—H. P. Burton, editor.

The Curtis Publishing Company (*Saturday Evening Post, Ladies' Home Journal, Country Gentleman*). Buys all rights. After publication, it reassigns to the author on demand all rights, except American (including Canadian) serial rights.

Delineator "buys only first American and Canadian serial rights on fiction. On articles, we usually buy all rights, but release supplementary rights on request."—Oscar Graeve, editor.

Dell Publishing Co. (*All Western, All Detective, Film Fun, Modern Romances, War Birds, Ballyhoo*). "Our checks read 'All Rights,' but this is not as perilous as it sounds. It has always been our policy to release to authors any rights they may desire."—C. W. Mowre, editor.

Doubleday, Doran and Company. (*Short Stories, West, Star Novels, Mystery Novels, Three Love Novels Magazine*). "We have a regular receipt blank which states that we are buying first and exclusive magazine serial rights plus the right of republication in the English edition of our magazines. We release second serial rights for newspaper use. Our present form of receipt blank is especially to guard against sale of reprint rights to other magazines in direct competition with us."—Dorothy McIlwraith, managing editor.

Fawcett Publications (*Triple-X-Western, Battle Stories, True Confessions, Modern Mechanix and Inventions, Startling Detective Adventures, Screen Play, Hollywood, Screen Book, Amateur Golfer*). "We buy all rights. However, we allow the author to sell motion-picture, radio, book, and other rights at our discretion."—Jack Smalley, managing editor.

Futura Publications. (*Love Mirror, Movie Mirror*). "We buy first American serial rights, with the understanding that the magazine is sold in foreign countries and may also be sold in toto for translation into certain foreign languages. These reservations do not interfere with the author's sale of second serial, English, motion-picture, radio, and book rights."—Hope Hale, editor.

Gernsback Publications, Inc. For *Wonder Stories* and *Wonder Stories Quarterly*, unless otherwise agreed, we

acquire all rights, but will cede author 50% of ownership in motion-picture and book rights. *Everyday Science and Mechanics, Radio-Craft, Short Wave Craft, and Television News* buy all rights unless special arrangements are made with author."—H. Gernsback, editor.

Harper's Magazine "purchases only the first American serial rights in the material which appears in its pages, and we are always willing, after publication, to transfer copyright to the author's name."—The Editors.

The Household Magazine "buys only first American serial rights."—Nelson Antrim Crawford, editor-in-chief.

John Martin's Book. Reserves the right to reprint material in John Martin's Big Book. "At present this has less application than formerly, since we have no Big Book material in the making. In the matter of serials, we never ask for more than first American serial rights. Short items and craft and activity articles purchased now might be adapted, after appearing in John Martin's Book, for The Children's Magazine and other of our printing projects. That is why we make the reprint reservation."—John Martin, editor.

Macfadden Publications (*Dream World, Liberty, Master Detective, Physical Culture, True Detective Mysteries, True Romances, True Story, Babies*). "We have no fixed rule as to the rights we acquire. It all depends on the circumstances arising in connection with the purchase."—Gordon B. Fulcher, assistant supervising editor.

Maclean's Magazine (Toronto, Canada). "We buy first Canadian serial rights, leaving to the author motion picture, radio, book, and all other rights."—H. Napier Moore, editor.

Magazine Publishers, Inc. (*Detective-Dragnet, Flying Aces, Sky Birds, Western Trails*). "We are now buying only first American serial rights."—A. A. Wyn, editor.

Metropolitan Magazines, Inc. (*Thrilling Adventures, Thrilling Detective, Thrilling Love*). "We make individual arrangements with each author concerning rights purchased."—J. S. Williams, editor.

Frank A. Munsey Company (*Argosy, Detective Fiction, All Story, Railroad Stories*). "Our practice has been to purchase all the rights which the author was willing to sell, not, however, being insistent upon any but North American serial rights in some cases and First American and all Canadian serial rights in others."—Albert J. Gibney, associate publisher.

Popular Publications (*Battle Aces, Daredevil Aces, Dime Detective, Dime Western*). "We buy only first American serial rights and are glad to transfer any other rights to our authors."—Harry Steeger, editor.

Real Detective. "We buy only first American serial rights, and so stipulate on checks sent to contributors. All other rights belong to the authors."—Edwin Baird, editor.

Redbook "ordinarily buys first American and Canadian serial rights to fiction and all serial rights to articles."—Edwin Balmer, editor.

Scribner's Magazine. "We usually purchase all serial rights, but return second serial rights when requested."—Alfred Dashiell, managing editor.

Shade Publishing Co. (*Paris Nights and Gayety*). "We are interested only in the purchase of first American serial rights, and have, in the past, granted extensive re-use to the author."—George R. Shade.

Short Shorts "is purchasing all rights, unless special arrangements are made."—Lionel White, president.

Sky Fighters. "We purchase all rights, but are willing to return any rights to the author provided he can make a sale of the right."—Wm. L. Mayer, editor.

Snappy Magazine. "We make individual arrangements regarding rights with each author."—Alexander Samalman, editor.

Teck Publications, Inc. (*Amazing Stories, Complete Detective Novel, Wild West Stories, Amazing Stories Quarterly, Radio News*). "We buy all American and Canadian serial rights and all other magazine, periodical, and newspaper rights."—T. Von Ziekursch, editor.

Vickery & Hill Pub. Co. (*Good Stories, Hearth and Home*). "In most instances, we buy first serial rights only; but should a story be written on order expressly for us, it would be understood that all rights belonged to us."—G. M. Lord.

Weird Tales and Magic Carpet. "We usually buy all serial rights. This is to protect our right to reprint the story in the 'reprint' department later on. But whenever an author specifies first American serial rights, those are all we buy. We have no desire to profiteer at the expense of our authors."—Farnsworth Wright, editor.

Woman's Home Companion "buys the first American and Canadian serial rights. All other rights are the property of the author."—Elizabeth Oswald.

AUTHOR MOTIVE

... By AUGUST LENNIGER

OF all the patriarchs among hackneyed story ideas, the author-motive theme deserves the greatest sympathy, for its poor back is all but broken from its many travels for writers. No, the amateur writer alone is not entirely responsible for its decrepit condition, although he is the greatest offender; quite often a professional, who ought to know better, employs this weary slave.

"Author motive" assumes many disguises. It is a theme rather than a plot; frequently merely a situation, often a stock character, sometimes a product of sheer laziness. I have at times also been inclined to think it a disease.

In its simplest form it presents a struggling young writer disappointed by many rejection slips, laughed and jeered at by his relatives and friends, secretly pounding away at his "Model T" typewriter in the barn loft. Of course he writes that prize-winning novel in a national contest and receives a check for some fabulous sum. Then the hero magnanimously patronizes his now admiring friends and privately smirks at their words of praise.

I wonder if there exists an editor who has not many times "blessed" that situation and its legion of creators?

Many variations are given to the author-motive theme. We read about a beautiful heroine endowed also with brains, who writes between meals and babies. The husband in the case scolds her for wasting time with "such nonsense." And then the despicable brute disputes the right of way with a truck, and the heroine pays the doctor bill with the proceeds of her first short-story sold. (Business on the part of the editorial reader at this point, of dragging out handkerchief and wiping eyes!)

Some have even featured an unrecognized genius who commits suicide in his attic. . . . and the editors have sighed! Who can say whether with pity?

Yes, Charles Norris can write about a novelist in a book like "Seed," where the author-motive is purely incidental; Sinclair Lewis and Booth Tarkington dare use it in stories published in *The Saturday Evening Post*. But if your name does not rank with these, when you have an idea for a story in which a writer of fiction, poetry, scenarios, or plays is a prominent character—*hesitate!*

Here are a few of the various reasons editors have from time to time given for rejecting stories that contained "author-motive":

1. That the average magazine reader much prefers to read about characters like himself, or the kind of person he would like to be. The "man in the street" considers those who write a trifle "eccentric" and seldom sympathizes with their problems.

2. Mention of fiction-writing tends to spoil the illusion of reality in the magazine. The reader is thereby made too pertinently aware that what he is reading isn't the vision of life he thought it, but merely synthetic entertainment.

3. Very often the "author motive" is too obviously egotistical.

There are other reasons, not the least of which may be that few stories other than those about writers would be written, were the theme encouraged.

Many who are conscious of the prejudice against this theme still try to "get away with it" in a limited way. A favorite plot is that in which the heroine wonders what her new-found lover does for a living, fears because of his apparent leisure that he is engaged in some criminal enterprise, only to discover that he is gathering material for his new book.

A story built somewhat along these lines recently proved to me how great is the prejudice against author-motive stories. It was an adventurous romance that depended for its suspense upon the hero's presence on the scene remaining a mystery until the last few paragraphs. It was well-written; had in fact practically been ordered from a writer quite well known, whom the editor had solicited for material. In *one sentence of conversation* the author revealed that the hero was a writer gathering material. As this had but slight bearing on the story itself, I was inclined to take a chance.

The editor's phone call with reference to this story was enlightening:

"Really, Miss ——— ought to know better! Shes just a bit lazy! If I didn't need that story right away, I'd certainly send it back. I'll rewrite the ending myself, but I'll have to cut her regular price on it. Next time she'll know better than to use a writer just because that happens to offer the easiest explanation."

One doesn't need a very remarkable imagination to picture the fate of an unsolicited manuscript containing the author-motive in this editorial office. And there are many editors who feel the same way.

THE AUTHOR AND JOURNALIST'S ANNUAL

Handy Market List of Book Publishers

NOVEMBER, 1932

The following directory of American book publishers is as complete as it can be made by painstaking effort. It provides an authoritative list of book publishers, their addresses, the approximate number of titles issued per year, types of books published, preferred length limits, methods of remuneration, and the name of editor or officer in charge of buying manuscripts. Publishers who have furnished incomplete information in all probability do not ordinarily consider submitted material. The majority of publishers listed will release supplementary rights (serial, dramatic, motion-picture) to the author, but this is nearly always a matter of special negotiations. "Vanity publishers"—that is, racketeer concerns that publish at authors' expense, without regard to merit of material, have been excluded insofar as possible. It is suggested that readers preserve this issue, and make corrections, as changes in the publishing field are noted in the Literary Market Tips department from month to month, until the next directory is published a year hence.

Abbatt (William), 28 W. Elizabeth St., Tarrytown, N. Y. (14 titles yearly.) American history, mainly reprints.

Abingdon Press (The), 150 5th Ave., New York. (50 titles yearly.) Religious, ethical, church school books; religious education texts; history, hymnody, philosophy; juvenile fiction. Royalties.

Allyn and Bacon, 50 Beacon St., Boston. (35 titles yearly.) Textbooks for high schools and junior high schools. Royalties. Paul V. Bacon, Editor-in-chief.

Altamus (Henry) Company, 1326 Vine St., Philadelphia. (10 titles yearly.) Occasional novels (80,000); non-fiction, poetry, short-stories, gift books, translations. Juvenile fiction and non-fiction, ages 8-15; no fairy tales. Requires preliminary correspondence. Outright purchase, royalties. Howard E. Altamus.

American Baptist Publication Society, The, (Judson Press), 1701 Chestnut St., Philadelphia. (18 titles yearly.) Juvenile fiction, ages 5 to 12; animal stories. Denominational biography, history, mission, sermon, essay books. Textbooks of religious education. Royalties or author's expense. Mitchell Bronk.

American Book Company, 88 Lexington Ave., New York. School textbooks. Royalties.

American Historical Society, 180 N. Wacker Drive, Chicago. Local historical works (100,000 to 300,000). Royalties or outright purchase. B. F. Lewis, Jr.

American Library Association, 520 N. Michigan Ave., Chicago. (20 to 30 titles yearly.) Bibliographies, reading courses, books on library buildings and administration, textbooks for library schools. Does not invite general submissions. Royalties or preparation on salary. Emily V. D. Miller.

American Photographic Publishing Co., 428 Newbury St., Boston. (8 or 10 titles yearly.) Technical and educational books on photography, art, etc. Preliminary correspondence necessary. Outright purchase; occasionally royalties.

American Tract Society, 7 W. 45th St., New York. Religious books. Royalties, outright purchase, frequently author's expense. Edwin Noah Hardy, Wm. H. Matthews.

American Writers' Press, Wayne, Pa. Non-fiction in general (5000 to 30,000 words). Outright purchase, royalties, sometimes author's expense. E. Y. Evans.

Amour Press, Inc., 381 4th Ave., New York. (Up to 10 titles yearly.) Novels, popular appeal, love, romance, realism, adventure, Western, sea, detective, mystery, sex. Royalties.

Anderson (The W. H.) Co., 524 Main St., Cincinnati, O. (12 titles yearly.) Law books only. Royalties.

Antioch Press (The), Yellow Springs, Ohio. (Up to 12 titles yearly.) Textbooks, translations, essays, reprints of poetry, drama. Rarely, juvenile non-fiction. Royalties, occasionally author's expense. Walter Kahoe.

Appleton (D.) & Co., 35 W. 32nd St., New York. (225 titles yearly.) Novels (50,000 to 150,000)—all types. Non-fiction—all types. One-act plays. Juvenile fiction and non-fiction, chiefly school and college ages. College and school textbooks—Spanish, music, medical. Royalties, occasionally outright purchase. Rutger Bleeker Jewett, editor-in-chief; college dept., Francis G. Wickware; school books, Carl Van Ness; medical, Lecky H. Russell; Spanish, Juan F. Cabrera; music, Albert E. Wier.

Architectural Book Publishing Co., Inc., 108 W. 46th St., New York. (10 titles yearly.) Architectural art, textile, interior decoration, textbooks; technical works, translations, reference and standard works. Royalties, occasionally author's expense. Walter Frese.

Association Press, 347 Madison Ave., New York. (12 to 20 titles yearly.) Religious and inspirational books.

Atlantic Monthly Press, 8 Arlington St., Boston. (30 titles yearly.) (Publishes with Little, Brown & Co.) Novels (50,000 to 200,000). Non-fiction—biography, essays, biology, inspirational books, textbooks, short-stories, plays. Juvenile fiction and non-fiction, 10 years and older; no fairy tales. Royalties. Edward Weeks.

Audel (Theo.) & Co., 65 W. 23rd St., New York. Technical handbooks for mechanics, electricians.

Augustana Book Concern, Rock Island, Ill. (6 to 8 titles yearly.) Juvenile fiction and non-fiction (15,000 to 18,000 words) religious background, ages 4 to 15; no fairy tales. Outright purchase. J. G. Youngquist.

Aurand Press, 925 N. 3rd St., Harrisburg, Pa. (4 to 6 titles yearly.) Historical books. Royalties, outright purchase.

Baird (Henry Carey) & Co., Inc., 2 W. 45th St., New York. Technical, mechanical, scientific, industrial books. Outright purchase or royalties.

Baker (Walter H.) & Co., 41 Winter St., Boston. (150 titles yearly.) Plays, platform readings, material for entertainments. Special day programs for schools. Royalties or outright purchase.

Baldwin Law Publishing Co. (The), 3730 Euclid Ave., Cleveland, O. (15 to 50 titles yearly.) Law texts, state reports, etc. Outright purchase.

Bancroft-Whitney Co., 200 McAlister St., San Francisco. (100 titles yearly.) Law books only.

Bankers Publishing Co., 185 Madison Ave., New York. (4 titles yearly.) Banking and finance books. Keith F. Warren.

Banks & Co., 911 Broadway, Albany, N. Y. Law books. Outright purchase or royalties.

Barnes (A. S.) Co., 67 W. 44th St., New York. (10 to 20 titles yearly.) Textbooks on physical education, health; works on leisure, recreation; pageants, folk dancing, music, health. Royalties. John Barnes Pratt, John Lowell Pratt.

Barrows (M.) & Co., Huntington Chambers, Boston. (1 to 4 titles yearly.) Home economics, nursing books. Royalties, or author's expense. Mary Barrows.

Beacon Press (The), 25 Beacon St., Boston. (12 to 15 titles yearly.) Non-fiction—philosophical ethical, educational, religious textbooks, plays; gift books; poetry. Juvenile non-fiction, religious, educational. Royalties or outright purchase. W. Forbes Robertson.

Beckley-Cardy Co., 17 E. 23rd St., Chicago. (15 titles yearly.) Juveniles, 6 to 14 years, for school reading. Non-fiction, juvenile—biography, history, travel, geography, agriculture, music, handicraft—as applied to elementary grade schools. Schoolroom helps. Plays, entertainments, dialogues, games, cutouts. Royalties or outright purchase. J. C. Sindelar.

Bender (Matthew) & Co., Inc., 109 State St., Albany, N. Y. (15 titles yearly.) Law books only.

Benziger Brothers, 36 Barclay St., New York. Catholic religious books.

Bisel (George T.) Company, 724 Sansom St., Philadelphia. Legal books. Outright purchase or royalties.

Blakiston's (P.) Son & Co., Inc., 1012 Walnut St., Philadelphia. (25 titles yearly.) Non-fiction—science, agriculture, technical, medicine, dentistry, pharmacy, chemistry, physics, biology, etc. Textbooks for students and graduate practitioners. Royalties. C. V. Brownlow.

Bloch Publishing Co., 31 W. 31st St., New York. (15 titles yearly.) Jewish fiction, juveniles, educational books, anthologies. Royalties, outright purchase, or author's expense.

Bobbs-Merrill Co. (The), 724 N. Meridian St., Indianapolis. (75 titles yearly.) Novels, 60,000 words up, all types. Juveniles—teen ages, 40,000 words up. Non-fiction, adult and juvenile—biography, travel, popular science, politics, sociology, religion, 60,000 words up. Textbooks for schools and grades. Law books. Royalties. General publications, D. L. Chambers; textbooks, John R. Carr; law books, R. L. Moorhead.

Boni (Albert & Charles), 66 5th Ave., New York. (20 titles yearly.) Novels—high literary quality. Non-fiction—biography. Royalties.

Bowker (R. R.) Co., 62 W. 45th St., New York. (12 titles yearly.) Book-trade reference books and periodicals.

Boy Scouts of America, 2 Park Ave., New York. Scout handbooks and technical literature on handicrafts, outdoor and indoor activities, for boys 12 to 18 and Scout leaders. Little material purchased from writers outside of Scout field. Outright purchase. E. S. Martin.

Bradley (Milton) Co., 74 Park St., Springfield, Mass. (10 to 12 titles yearly.) Juveniles, all ages; fairy tales. Illustrated novelties. Outright purchase or royalties. Edw. O. Clark, Jr.

Brentano's, 5th Ave. and 27th St., New York. (About 40 titles yearly.) Novels—all types, especially literary. Non-fiction, adult—biography, history, travel, science, fine arts, music, politics, anthologies, produced plays. Royalties. Lowell Brentano.

Brewer, Warren and Putnam, Inc., 6 E. 53d St., New York. (70 titles yearly.) Novels; non-fiction, adult and juvenile. Poetry, short-stories; seldom plays. Juvenile fiction, all ages, fairy tales. Royalties. Joseph Brewer.

Bridge World (The), Inc., 570 Lexington Ave., New York. Books on Contract Bridge and related subjects. Ely Culbertson; Lewis Copeland.

Brown (Nicholas L.), 23 W. 31st St., New York. (10 titles yearly.) Novels (up to 100,000). Adult non-fiction, technical works, handbooks of science and history. Fairy tales. Games. Royalties.

Bruce Publishing Co., 407 E. Michigan St., Milwaukee. (30 titles yearly.) Non-fiction—teachers' professional, religious. Textbooks for elementary, secondary schools, colleges. Royalties. Wm. G. and Wm. C. Bruce.

Bugbee (The Willis N.) Co., Syracuse, N. Y. (60 titles yearly.) Entertainment material, plays, recitations, monologues, pageants, stunts, games, special day material. Outright purchase.

Burt (A. L.) Co., 114 E. 23rd St., New York. (200 titles yearly.) Novels—reprints only; no MSS. wanted. Juveniles—all types, 50,000 words. Outright purchase.

Business Bourse, 80 W. 40th St., New York. (5 titles yearly.) Economic, psychological, and unusual types of non-fiction. Royalties.

Callaghan & Co., 401 E. Ohio St., Chicago. (50 to 60 titles yearly.) Law and law textbooks; anything pertaining to law. Royalties. outright purchase, author's expense.

Cameron Publishing Co., Woodmont, Conn. (5 titles yearly.) Technical books dealing with motion and sound pictures, radio, television. Outright purchase.

Caspar, Krueger Dory Co., 772 N. Water St., Milwaukee. (20 to 30 titles yearly.) Educational and technical works.

Catholic Education Press, 1326 Quincy St., N. E., Washington, D. C. Educational treatises, professional textbooks.

Century Co. (The), 353 4th Ave., New York. (100 to 160 titles yearly.) Novels and juveniles, all types. Non-fiction—popular science, religious, travel, history, biography; textbooks. Royalties. Barry Benefield, book editor; Barbara Nolan, juveniles.

Chelsea House, 79 7th Ave., New York. Novels—purchases outright all book rights to published serials (\$5,000 to 65,000). At present buying only love stories. Ronald Oliphant.

Chemical Catalog Company, Inc., 419 4th Ave., New York. (12 titles yearly.) Textbooks, technical works, in chemistry, physics, etc. Royalties.

Christian Alliance Publishing Co., 260 W. 44th St., New York. (12 titles yearly.) Protestant religious literature. Rev. David J. Fant. Royalties or author's expense.

Church (John) Co., 1712 Chestnut St., Philadelphia. (Division of Theodore Presser Co.) Music, music textbooks, operettas, musical novelties. Royalties or purchase. Address Theodore Presser Co.

Clark (Arthur H.) Co., Glendale, Calif. (5 to 8 titles yearly.) Non-fiction—biography, history, travel, sociology, economics. Specializes in Americana. Royalties, or author's expense.

Clarke (The S. J.) Publishing Co., 11 S. Desplaines St., Chicago. (5 titles yearly.) Histories—state, section, city, county, etc., with biographies. Royalties or outright purchase.

Clode (Edward J.), Inc., 156 5th Ave., New York. (12 titles yearly.) Novels—popular themes, principally detective (75,000). Royalties.

Clute (Willard N.) & Co., Butler University, Indianapolis, Ind. (2 or 3 titles yearly.) Untechnical works on botany. Author's expense.

Cokesbury Press, 810 Broadway, Nashville, Tenn. (50 titles yearly.) Adult non-fiction—history, biography, philosophy, inspirational, sociology. Textbooks. Non-denominational religious and theological books. Games; novelties. Royalties or outright purchase. Pat Beaird.

Columbia University Press, 2960 Broadway, New York. (80 titles yearly.) Non-fiction, adult—biography, history, philosophy, philology, science, popular science, politics,

sociology, education, religion; textbooks. Royalties. Charles G. Proffitt.

Concordia Publishing House, 3558 S. Jefferson Ave., St. Louis, Mo. (40 titles yearly.) Novels, religious background (Lutheran); religious and devotional books; textbooks for grade schools, religious and Sunday School greeting cards, novelties. Juvenile non-fiction. Usually outright purchase.

Cook (David C.) Pub. Co., Elgin, Ill. Juveniles.

Copeland (Lewis), Co., Inc., 570 Lexington Ave., New York. (12 titles yearly.) Occasional novels. Adult non-fiction—educational, cultural. Royalties or outright purchase. Lewis Copeland; Lloyd E. Smith. Prefers preliminary correspondence.

Council of Women for Home Missions, 105 E. 22nd St., New York. Mission study books. Purchase or royalties.

Covici-Friede, Inc., 386 4th Ave., New York. (65 titles yearly.) Novels; non-fiction; poetry, successful New York plays; educational works. Royalties. Donald S. Friede; Harry Block.

Crime Club (The), Inc., Garden City, N. Y. (50 titles yearly.) Detective and mystery novels, 70,000 to 100,000 words. Royalties. Malcolm Johnson.

Crofts (F. S.) & Co., 41 Union Square W., New York. (30 titles yearly.) College textbooks. Royalties. F. S. Crofts.

Crowell (Thomas Y.) Co., 393 4th Ave., New York. (50 to 100 titles yearly.) Juvenile fiction. Non-fiction, adult and juvenile—biography, history, travel, science, handicraft, fine arts, music, education, business. Royalties (10 per cent), sometimes outright purchase.

Cupples & Leon Co., 470 4th Ave., New York. (16 titles yearly.) Juveniles—all types. Royalties or outright purchase. A. T. Leon.

Davis (F. A.) Co., 1914-16 Cherry St., Philadelphia. (14 to 20 titles yearly.) Medical, nursing, scientific, educational works. Royalties, occasionally outright purchase, or author's expense.

Day (The John) Co., 386 4th Ave., New York. (35 titles yearly.) Novels; non-fiction; educational textbooks, poetry, translations. Royalties. Richard J. Walsh.

De La Mare (A. T.) Co., 448 W. 37th St., New York. (5 titles yearly.) Garden, horticulture, countryside books. 10 per cent royalties.

Denison (T. S.) & Co., 623 S. Wabash Ave., Chicago. (100 titles yearly.) Full evening and one-act plays, vaudeville sketches, monologues, entertainment material for amateurs. Outright purchase.

Derrydale Press, 127 E. 34th St., New York. (15 titles yearly.) Books on sport—fox hunting, racing, shooting, fishing (not athletics). Sporting classics. Royalties, outright purchase or author's expense.

Deseret Book Company, 44 E. on South Temple, Salt Lake City. (6 to 15 titles yearly.) Seminary textbooks. Latter Day Saints Church books. Royalties or outright purchase. T. Albert Hooper.

Dial Press, Inc., 152 W. 13th St., New York. (60 titles yearly.) Novels, all types (80,000 to 100,000), with American settings. Non-fiction, adult—biography, history, philosophy, science, fine arts, anthologies. Poetry; short-story collections. Royalties or outright purchase. Lincoln MacVeagh.

Diehl, Landau & Pettit, 16 E. 17th St., New York. (10 to 20 titles yearly.) General works, books on chess, checkers, games, art. Royalties, purchase, or author's expense. Louis Landau.

Ditson (Oliver) Company, Inc., 359 Boylston St., Boston. Music and music manuals, textbooks. Royalties or outright purchase. William Arms Fisher.

Dodd, Mead & Co., 443 4th Ave., New York. (150 titles yearly.) Novels, 70,000 words up. Juveniles, ages 10 to 15. Non-fiction, adult and juvenile; travel, biography, nature, essays, arts and crafts. Poetry, plays. Royalties, occasionally outright purchase. F. C. Dodd.

Donohue (M. A.) & Co., 701 S. Dearborn St., Chicago. (25 titles yearly.) Juvenile fiction up to 18 years; fairy tales, non-fiction. Reprints. Gift books. Outright purchase. Does not solicit manuscripts.

Doubleday, Doran & Co., Garden City, New York, and 244 Madison Ave., New York. (300 titles yearly.) Novels; mystery stories. Juveniles. All types of non-fiction. Verse. Royalties. Russell Doubleday, editor; Harry E. Maule. Malcolm Johnson, assoc. eds. Dorothy M. Bryan, editor Junior Book Dept.

Drake (Frederick J.) & Co., 179 No. Michigan Ave., Chicago. Commercial art, mechanical, technical books, practical books for home study. Royalties. S. W. Drake.

Dramatic Publishing Co., 542 S. Dearborn St., Chicago. (50 titles yearly.) Plays simple in setting and costume, 3 acts, 2½ hours; entertainments, monologues, any dramatic material. Outright purchase. R. F. Sergel.

Duffield & Green, 200 Madison Ave., New York. (30 titles yearly.) Novels—all types. Juvenile fiction, 2 to 16 years. Non-fiction—all types, especially biographies. Royalties or other basis. Horace Green.

Dutton (E. P.) & Co., Inc., 300 4th Ave., New York. (200 titles yearly.) Novels of permanent literary value; mystery and detective fiction. Non-fiction—religion, travel, fine arts, biography, reminiscence, belles lettres, history, science, psychology, psychics, child culture. Textbooks, technical works, plays, short-stories, reprint editions, translations, calendars, novelties, reference works. Juvenile fiction and non-fiction; fairy tales. Royalties. Merton S. Yewdale.

Eldridge Entertainment House, Franklin, O. (50 titles yearly.) Amateur entertainments, plays for children and adults, cantatas, orations for schools and churches. Outright purchase. H. C. Eldridge.

Extension Press, 360 N. Michigan Ave., Chicago. Catholic books, articles of devotion, Christmas cards, Catholic art calendars.

Eyencourt Press, 440 S. Dearborn St., Chicago. (10 titles yearly.) Novels, adult non-fiction, translations. Royalties.

Farrar & Rinehart, Inc., 9 E. 41st St., New York. (100 titles yearly.) Novels, all types. Non-fiction—philosophy, biography, social sciences; poetry, short-stories, plays, gift books, translations. Juvenile fiction and non-fiction, all ages; fairy tales. Royalties. John Farrar.

Faxon (F. W.) Co., 83 Francis St., Boston. (6 titles yearly.) Indexes, biographies, library references. Royalties.

Financial Publishing Co., 9 Newbury St., Boston. (5 titles yearly.) Financial and statistical tables. Royalties. Charles H. Gushee.

Fischer (J.) & Bro., 119 W. 40th St., New York. (100 titles yearly.) Choral works, organ music, action-songs, drills, entertainments for schools.

Fitzgerald Publishing Corporation, 14 E. 38th St., New York. (30 titles yearly.) Plays, minstrels, entertainments. Outright purchase. W. M. Sloane III.

Flanagan (A.) Co., 920 N. Franklin St., Chicago. (10 to 15 titles yearly.) Educational works, textbooks, teachers' aids. Plays and entertainments for schools. Juveniles, 6 to 14 years; fairy tales. Royalties or outright purchase. N. M. Banta.

Forbes (B. C.) Publishing Co., 120 5th Ave., New York. (10 titles yearly.) Business, financial, economic books. Royalties.

Fordham University Press, 233 Broadway, New York. Novels, non-fiction, textbooks, technical works, poetry, plays, volumes of short-stories, translations. Legendary folk-lore. Royalties. Pierre Marique, Jr.

Franklin & Charles, 510 Race Ave., Lancaster, Pa. Technical books—mathematics, physics, electrical engineering. Closed market. Rollin L. Charles.

French (Samuel), 25 W. 45th St., New York. Plays, long and short, for amateurs, Little Theatres, reading and study. Royalties or outright purchase.

Friendship Press, 150 5th Ave., New York. (10 titles yearly.) Books on world friendship. Juvenile fiction, ages 6 to 12, non-fiction; no fairy tales. Outright purchase.

Funk & Wagnalls Co., 354 4th Ave., New York. (30 to 40 titles yearly.) Non-fiction; adult—biography, travel, sociology, popular science. Semi-educational volumes. Royalties. Clifford Smyth.

Gabriel (Samuel) Sons & Co., 76 5th Ave., New York. (15 titles yearly.) Juveniles, 3 to 8 years, cutouts, novelties, ideas. Outright purchase, occasionally royalties. A. R. Gabriel.

Garden City Publishing Co., Inc., Garden City, N. Y. Reprint non-fiction, juveniles. No manuscripts purchased. Royalties. Robert F. DeGrabb.

Ginn and Company, 15 Ashburton Pl., Boston. (150 titles yearly.) Textbooks for elementary schools, high schools, colleges. Royalties. C. H. Thurber.

Globe Book Co., Inc., 175 5th Ave., New York. (10 titles yearly.) Non-fiction, textbooks—history, law, English, foreign languages, science. Specializes in texts, outlines, drill devices, and reviews for elementary, high school, and college use. Royalties, author's expense. H. A. Lerner.

Godwin (William), Inc., 100 5th Ave., New York. Will consider light fiction (60,000); books of permanent value. Royalties. Prefers query. Dorothy Waring.

Goldsmith Publishing Co. (The), 5th Ave., Bldg., New York. Juvenile fiction, all ages, up to 50,000 words. Outright purchase. A. A. Schoenberger.

Gorham (Edwin S.), Inc., 18 W. 45th St., New York. Religious books. Royalties, occasionally author's expense.

Gospel Trumpet Co., Anderson, Ind. (12 titles yearly.) Religious and moral novels. Adult and juvenile non-fiction—religious; gift books; greeting cards; religious pageants, playlets for children, young people. Juvenile fiction, reli-

gious and moral; no fairy tales. Poetry. Greeting cards. Royalties. W. B. McCreary.

Gotham House, Inc., 66 5th Ave., New York. (12 to 15 titles yearly.) General publishers; emphasis on non-fiction; fiction of high standard (up to 100,000.) Royalties. Coley B. Taylor.

Graham (Charles E.) & Co., 39 Division St., Newark, N. J. (Limited market.) Juvenile color books and playthings, 2 to 12 years; fairy tales. Outright purchase.

Greenberg, Publisher, Inc., 160 5th Ave., New York. (25 titles yearly.) Non-fiction, adult—biography, psychology, science, education. Translations. Royalties. C. F. Friedman.

Gregg Publishing Co., 270 Madison Ave., New York. (40 titles yearly.) Commercial education, modern language, mathematics, textbooks. Business books. Royalties. Rupert P. SoRelle.

Grosset & Dunlap, 1140 Broadway, New York. Reprints only. H. F. Juergens.

Haldeman-Julius Publications, Girard, Kans. Non-fiction subjects for "Little Blue Books," usually by assignment. Outright purchase, payment on acceptance. E. Haldeman-Julius.

Hale, Cushman and Flint, Inc., 857 Boylston St., Boston. Principally non-fiction, adult; biography, travel, art, philosophy, popular science. Royalties.

Hall & McCreary Company, 434 S. Wabash Ave., Chicago. Grammar and high-school textbooks. Royalties or outright purchase.

Harcourt, Brace & Co., 383 Madison Ave., New York. (100 titles yearly.) Novels—high literary quality. Juvenile fiction, 12 to 16 years; fairy tales. Non-fiction, adult and juvenile—all types. Verse, plays, collections of short-stories; gift books; textbooks for colleges and high schools; trade books. Royalties, outright purchase, occasionally author's expense.

Harlow Publishing Co., Oklahoma City, Okla. (25 titles yearly.) Law and school textbooks, classics. Royalties, outright purchase or author's expense. Victor E. Harlow.

Harper & Brothers, 49 E. 33d St., New York. (250 titles yearly.) Novels. Non-fiction, adult and juvenile; science, religion, travel, biography, popular history, etc.; textbooks, gift books, translations; medical, business, industrial monographs. Poetry, collections of short-stories, verse. Juveniles, all ages; fairy tales. Juvenile editor, Miss Virginia Kirkus; business, Ordway Tead; college textbook, F. S. MacGregor; high-school textbook, R. M. Pearson; religious, Eugene Exman. Royalties.

Harvard University Press, 21 Randall Hall, Cambridge, Mass. (60 titles yearly.) Scholarly books, non-fiction, all fields. Royalties.

Heath (D. C.) & Co., 285 Columbus Ave., Boston. (80 titles yearly.) Textbooks, technical works, dictionaries. Juvenile non-fiction, fairy tales. Royalties or outright purchase. Frank W. Scott; Alexander Green for modern languages.

Helburn (Wm.) Inc., 15 E. 55th St., New York. (6 titles yearly.) Architectural and industrial and decorative art books. Royalties. M. L. Helburn, Pres.

Henkle (Rae D.) Publisher, 381 4th Ave., New York. (15 to 20 titles yearly.) Novels (no mystery, detective, erotic or sensational types). Non-fiction, history, biography, etc.; translations. Miss Henrietta Henkle. Royalties.

Henley (Norman W.) Publishing Co., 2 W. 45th St., New York. (10 titles yearly.) Scientific, electrical, aviation technical books. Royalties or outright purchase.

Herder (B.) Book Co., 15 and 17 S. Broadway, St. Louis, Mo. (25 titles yearly.) Catholic religious novels. Catholic non-fiction—biography, history, science, education, religion. Textbooks. Royalties or outright purchase.

Hinds, Hayden & Eldredge, Inc., 5 Union Square, W., New York. (10 to 20 titles yearly.) Educational books; textbooks—elementary and high school. Music. Royalties, occasionally outright purchase. Thomas N. Hinds.

Hoebner (Paul B.), Inc., 76 5th Ave., New York. (50 titles yearly.) Medical works.

Holt (Henry) & Company, 1 Park Ave., New York. (100 titles yearly.) Novels—all types. Juveniles. Non-fiction—humorous and serious, business. Poetry. High-school and college textbooks. Royalties. Richard Thornton, college and miscellaneous department; Horace G. Butler, high school department.

Home Correspondence School, Springfield, Mass. Books on writing. Royalties. J. Berg Esenwein.

Houghton Mifflin Co., 2 Park St., Boston. (200 titles yearly.) Novels—all types. Non-fiction—serious and religious. Textbooks, technical works, classical collections, reference works. Juvenile fiction and non-fiction, ages 5 to 16. Royalties. Ferris Greenslet; juveniles, Mary R. Walsh.

Inman (Maurice), Inc., 71 W. 45th St., New York. Reprints of rare books, standard works.

International Publishers Co., 381 4th Ave., New York. (20 titles yearly.) Novels—sociological and problem. Translations. Non-fiction, adult—biography, history, philosophy, politics, sociology, education, religion. Textbooks. Short-story collections. Royalties.

International Textbook Co., 1001 Wyoming Ave., Scranton, Pa. (100 titles yearly.) Technical and business textbooks, technical works. Outright purchase. D. E. Carpenter, Vice-Pres.

Jewish Publication Society of America, S. E. cor. Broad and Spring Garden Sts., Philadelphia. Jewish subjects. Novels; non-fiction, adult and juvenile; textbooks; volumes of short-stories, poetry, plays; translations. Juveniles; fairy tales. Royalties or outright purchase. Prof. Isaac Husik, University of Pennsylvania, Philadelphia.

Johns Hopkins Press, Gilman Hall, Homewood, Baltimore, Md. (40 titles yearly.) Scientific, history, practical science, political economy, medicine, general books. Does not solicit manuscripts. Royalties or author's expense.

Johnson Publishing Co., 8-10 S. 5th St., Richmond, Va. School and college textbooks. Royalties.

Jones (Marshall) Co., Inc., 212 Summer St., Boston. (10 to 20 titles yearly.) Distinctive books in all fields, emphasis on textbooks, supplementary readers and books that appeal to a special market. High-grade non-fiction wanted. Royalties, occasionally author's expense.

Judson Press (The), 1701 Chestnut St., Philadelphia. (20 to 30 titles yearly.) Religious, religious educational works, adult and juvenile; some fiction adapted to children, occasionally adults; fairy tales. Royalties, purchase, sometimes author's expense. Mitchell Bronk, D.D.

Judy Publishing Co., 3323 Michigan Blvd., Chicago. Dog books, general works. Not in market for MSS. Royalties. Will Judy.

Kenedy (P. J.) & Sons, 12 Barclay St., New York. (20 titles yearly.) Novels (80,000). Juveniles (50,000). Catholic religious, historical, philosophical works. Royalties or outright purchase. J. F. Fallon.

Keystone View Co., Meadville, Pa. (5 to 10 titles yearly.) Visual instruction books. Royalties. G. E. Hamilton.

King (Alfred H.), Inc., 432 4th Ave., New York. (1 to 25 titles yearly.) Novels—modern, sex, adventure, Western (60,000 to 120,000). Novels on American scene, broad canvas; problem novels of interest to women. Non-fiction, travel, sociology, popular science. Prompt and considerate reading. Royalties. Harold Strauss.

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Laidlaw Brothers, 320 E. 21st St., Chicago; 36 W. 24th St., New York. (30-50 titles yearly.) Educational books, picture books, all ages up to high school. Royalties. E. E. Keener.

Lauriat (Charles E.) Co., 385 Washington St., Boston. Specializes in nautical books, facts, not fiction.

Lawyers Cooperative Publishing Co. (The), Aqueduct Bldg., Rochester, N. Y. (50 to 100 titles yearly.) Law books prepared by staff.

Lea & Febiger, 600 S. Washington Sq., Philadelphia. (20 titles yearly.) Medical, dental, pharmaceutical, nursing, agricultural, general scientific books. Royalties.

Lippincott (J. B.) Company, E. Washington Sq., Philadelphia. (75 to 100 general titles yearly.) Novels, all types. Juveniles (50,000 to 75,000)—12 to 16 years; rarely fairy tales. Non-fiction—adult and juvenile, all types. Textbooks. Specializes in biography, history, art, fiction, educational and medical works. Rarely poetry or essays. Royalties; occasional outright purchase. J. Jefferson Jones.

Little, Brown & Co., 34 Beacon St., Boston. (80 titles yearly.) Novels, high literary standard (60,000 up). Juvenile fiction and non-fiction (25,000 to 100,000), all ages; fairy tales. Non-fiction, adult—inspiration biography, travel, drama, home economics, psychology. Textbooks, 3-act produced plays; legal works. Royalties. Occasional purchase. General literature, Herbert F. Jenkins; juvenile, Miss Lucille Gulliver; school books, James R. McDonald; legal, Arthur Duhig.

Liveright, Inc., 31 W. 47th St., New York. (120 titles yearly.) Novels, satirical, humorous, historical, etc., (up to 150,000). Non-fiction—biography, autobiography, travel, classics, etc., (up to 200,000). Few volumes of poetry, plays, short-stories. Royalties.

Long (Ray) and Richard R. Smith, Inc., 12 E. 41st St., New York. Novels, non-fiction, college textbooks, poetry, plays, translations. Juvenile fiction and non-fiction. Royalties.

Longmans, Green & Co., 55 5th Ave., New York. (200 to 300 titles yearly.) Novels—all types. Juveniles, 6 to 18 years; various historical or present-day types. Textbooks. Non-fiction—biography, science, philosophy, travel, es-

says, technical and reference books. Plays. (3-act comedies, 10 or 12 characters). Reprints. Royalties, sometimes outright purchase. Submit general MSS. to Maxwell Aley; college textbooks to A. Walker; elementary textbooks to William R. Crowley; plays to Play Dept.; juveniles to Bertha L. Gunterman.

Lothrop, Lee & Shepard Co., 275 Congress St., Boston. (20 or more titles yearly.) Juveniles (25,000 to 100,000). Novels (up to 100,000). Non-fiction—serious works. Short-story collections. Royalties or outright purchase. W. F. Gregory.

Lutheran Literary Board, Burlington, Iowa. (12 titles yearly.) Religious and scientific books, apologetics. Independently or author's expense. Dr. R. Neumann, Box 573, Burlington, Ia.

Lyons & Carnahan, 221 E. 20th St., Chicago. (15 titles yearly.) Textbooks; supplementary reading books. Royalties or outright purchase. J. W. Carnahan.

Macaulay Co. (The), 381 4th Ave., New York. (50 titles yearly.) Novels. Juveniles. Biography; belles lettres; translations. Royalties, occasionally outright purchase.

Macfadden Book Co., Inc., 1926 Broadway, New York. (12 titles yearly.) Novels; non-fiction, adult; technical books, translations, encyclopedias, reprints. Royalties.

Macmillan Co. (The), 60 5th Ave., New York. (750 titles yearly.) Novels. Non-fiction, adult and juvenile—biographies, economics, travel, scientific, religion, world problems, technical. Textbooks. Verse, translations, classical collections. Juveniles, all ages; fairy tales. Royalties. Harold S. Latham, general books; Allen H. Nelson, textbooks; J. N. Myers, medical; L. H. Seaman, juvenile.

Macrae Smith Company, 1712 Ludlow St., Philadelphia. (30 titles yearly.) Novels. Juveniles, all ages. Non-fiction, adult—biography, travel, nature, religion. Gift books. Royalties or outright purchase. Edward Shenton.

McBride (Robert M.) & Co., 4 W. 16th St., New York. (100 titles yearly.) Novels—literary quality, popular appeal, adventure, detective, mystery. Juveniles, 8 to 18; rarely fairy tales. Non-fiction, adult and juvenile—biography, history, travel, mental science, art, architecture. Royalties. Richard B. Glaenger.

McClurg (A. C.) & Co., 333 E. Ontario St., Chicago. Novels—popular appeal, American settings. Non-fiction, adult—biography, history, popular science, handicraft, agriculture, sports. Specializes in Western books. Royalties.

McGraw-Hill Book Co., 370 7th Ave., New York. (100 titles yearly.) Non-fiction, adult—science, agriculture, business, economics, engineering. Textbooks. Royalties.

McKay (David) Company, 604 S. Washington Sq., Philadelphia. (30 titles yearly.) Juveniles—all ages. Scientific, business, technical books, classical collections, dictionaries, miscellany. Royalties—10 per cent of retail price.

McLoughlin Brothers, 64 Park St., Springfield, Mass. (80 titles yearly.) Juveniles, all ages. Novelities. Specializes in painting, toy, and linen books in color. Outright purchase or royalties. Edw. O. Clark, Jr.

McVey (John Joseph), 1229 Arch St., Philadelphia. Educational, technical books. Outright purchase.

Medical Art Agency, 191-27 113th Road, St. Albans, L. I., N. Y. Medical books, medical prints. Royalties, outright purchase, sometimes author's expense. F. J. Rebman.

Meigs Publishing Co., 805 Occidental Bldg., Indianapolis. (100 titles yearly.) Religious works, plays, pageants for special days. Royalties or outright purchase. P. A. Wood, Pres.

Merrill (Charles E.) Company, 381 4th Ave., New York. (12 to 50 titles yearly.) Elementary and high school textbooks. Royalties or purchase. Edwin W. Fielder.

Midwest Co. (The), 1645 Hennepin Ave., Minneapolis, Minn. Occasional novels (100,000). Non-fiction, adult—biography, history, nature, essays, popular science. Plays, semi-technical works, gift books, compiled works. Practical books on sports, hobbies, etc. Royalties. Edward Frank Allen. Prefers preliminary correspondence.

Minton, Balch & Co., 2 W. 45th St., New York. (30 to 40 titles yearly.) Novels (60,000 to 90,000)—literary quality, with American settings. Non-fiction, adult—biography, history, travel, politics. Juveniles. Royalties. Lynn Carrick.

Missionary Education Movement, 150 5th Ave., New York. (25 titles yearly.) Mission and world friendship study books. Mission plays. Juvenile fiction and non-fiction, ages 6 to 18, on missions and world friendship. Seldom novels. Outright purchase or royalties. Franklin D. Cogswell.

Modern Library, Inc., 20 E. 57th St., New York. (20 titles yearly.) Reprints, anthologies. No manuscripts considered.

Morehouse Publishing Co. (The), 1801 W. Fond du Lac Ave., Milwaukee. (50 titles yearly.) Episcopal religious literature. Religious education. Gift books. Royalties, occasionally author's expense. C. P. Morehouse.

- Morrow (William) & Co., Inc.**, 386 4th Ave., New York. (50 titles yearly.) Novels (75,000 to 100,000), literary and popular, mystery stories, Juvenile fiction, 7 years up. Non-fiction—biography, history, economics. Poetry. Royalties, outright purchase. Frances Phillips.
- Mosby (The C. V.) Co.**, 3523 Pine Blvd., St. Louis. (35 titles yearly.) Medical, dental, pharmacy, nursing, psychology, surgery books, college texts on biology, chemistry, bacteriology, health, psychology, etc. 10 per cent royalties, rarely author's expense. Paul Knabe.
- National Publishing Co.**, 239 S. American St., Philadelphia. Religious books, Bibles, Bible studies, biography, general works; juvenile non-fiction, preferably Bible stories. Royalties, seldom outright purchase. John W. Clinger.
- Nelson (Thomas) & Sons**, 381 4th Ave., New York. (35 titles yearly.) Juvenile fiction and non-fiction, all ages; fairy tales. Religious works, textbooks for supplementary reading, college textbooks, classical collections, dictionaries, encyclopedias. Royalties.
- Nervous & Mental Disease Pub. Co.**, 3617 10th St., N. W., Washington, D. C. Monographs on nervous and mental diseases. 10 per cent royalties. Wm. A. White, M.D., and Smith Ely Jelleffe, M.D.
- Newson & Company**, 73 5th Ave., New York; 2500 Prairie Ave., Chicago. (6 titles yearly.) Textbooks, supplementary readers, teachers' books. Royalties.
- New York Labor News Co.**, 45 Rose St., New York. Books on labor and allied subjects.
- Nichols (C. A.) Publishing Co.**, Springfield, Mass. Historical and educational books. Standard works.
- Noble & Noble**, 76 5th Ave., New York. (10 titles yearly.) Non-fiction, adult and juvenile. Debates, public speaking anthologies. Textbooks—English, ethics, geography, hygiene, history, Latin, teachers' helps. Royalties; sometimes outright purchase. G. Clifford Noble, J. Kendrick Noble, Stanley R. Noble.
- Northwestern Press (The)**, 2600 Portland Ave., Minneapolis, Minn. Entertainment material, plays for high-school, college, societies, and general amateur production. Outright purchase.
- Norton (W. W.) & Co.**, 70 5th Ave., New York. (40 titles yearly.) Novels—not afraid of first or so-called "high-brow" novels. Non-fiction—psychology, philosophy, biography, etc. College textbooks. Royalties. Elling Aannestad, Helen Lincoln, M. D. Herter Norton, W. W. Norton, George Stevens.
- Oglethorpe University Press**, Oglethorpe University, Ga. General publishers. Thornwell Jacobs.
- Open Court Publishing Company**, 337 E. Chicago Ave., Chicago. (1 to 12 titles yearly.) Philosophy, religion, technical works. Outright purchase or author's expense. Mrs. Mary Hegeler Carus.
- Orange Judd Publishing Co.**, 15 E. 26th St., New York. (15 titles yearly.) Agricultural, garden, handicraft works, textbooks. Royalties.
- Oxford Book Company, Inc.**, 111 5th Ave., New York. School textbooks, review books, drill books, work books, educational devices. Invites submission of MSS. Royalties or outright purchase. M. H. Kessel.
- Oxford University Press**, 114 5th Ave., New York. (250 titles yearly.) Non-fiction—biography, music, medicine. Textbooks, classical collections, dictionaries, Bibles. Juveniles.
- Page (L. C.) & Company**, 53 Beacon St., Boston. (50 titles yearly.) Novels (60,000 to 80,000)—literary quality, popular appeal, uplift. Juvenile fiction (50,000 to 70,000)—6 to 16 years. Non-fiction, adult—travel, handicraft, fine arts, music, inspirational, anthologies. Gift books—art, travel, music. Outright purchase or royalties.
- Paine Publishing Co.**, 40 E. 1st St., Dayton, O. (50 titles yearly.) Plays, entertainments, especially 3-act plays for high-schools, churches, clubs. Outright purchase.
- Pencil Points Press, Inc.**, 419 4th Ave., New York. Books on architecture and drawing. Royalties.
- Penn Publishing Co. (The)**, 925 Filbert St., Philadelphia. (30 to 40 titles yearly.) Novels (75,000 to 100,000) all types. Non-fiction—travel, biography, history, science, education, business, sports. Plays, entertainments. Juveniles, 7 to 15 years (45,000 to 70,000); rarely fairy tales. Royalties. F. W. Shoemaker.
- Pilgrim Press**, 14 Beacon St., Boston. (10 titles yearly.) Religious books.
- Pitman (Isaac) & Sons**, 2 W. 45th St., New York. (100 titles yearly.) Scientific, technical, arts and crafts, vocational, commercial, educational, business textbooks, technical works. 10 per cent royalties. F. G. London.
- Platt & Munk Co. (The)**, Inc., 200 5th Ave., New York. (10 titles yearly.) Juvenile fiction, ages up to 12; educational books. Outright purchase.
- Pratt, (John Lowell), Publisher**, 67 W. 44th St., New York. Fiction, especially with background of American history. Royalties.
- Prentice-Hall, Inc.**, 70 5th Ave., New York. (50 to 60 titles yearly.) College and high school textbooks in fields of liberal arts, sciences, commerce; legal and quasi-legal books; loose-leaf tax and legal services. Royalties.
- Presbyterian Board of Christian Education**, (The Westminster Press), Witherspoon Building, Philadelphia. Religious textbooks. Rev. John T. Faris.
- Princeton University Press**, Princeton, N. J. (25 titles yearly.) Science, art, government, economics, history, poetry, translations. Royalties or author's expense. Paul G. Tomlinson, Mgr.
- Public School Publishing Co.**, Bloomington, Ill. (6 titles yearly.) Educational books for teachers and children.
- Pustet (F.) Company, Inc.**, 14 Barclay St., New York. (10 titles yearly.) Roman Catholic religious books. 10 per cent royalties or author's expense.
- Putnam's (G. P.) Sons**, 2 W. 45th St., New York. (125 to 150 titles yearly.) Novels, all kinds (60,000 to 90,000). Non-fiction—travel, science, biography, exploration, etc. College textbooks. Successful New York plays. Juvenile fiction and non-fiction; fairy tales. Royalties. Lynn Carrich.
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- Random House, Inc.**, 20 E. 57th St., New York. (30 titles yearly.) Limited editions only. Manuscripts not solicited.
- Red Label Reprints**, 55 Fifth Avenue, New York. Reprint religious books only.
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- Schirmer (G.), Inc.**, 3 E. 43rd St., New York. Music and educational books on music. Royalties or outright purchase.
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- Scott Foresman & Co.**, 623 S. Wabash Ave., Chicago. (10 titles yearly.) Textbooks. Royalties. Gilbert W. Kelly.

Scribner's (Charles) Sons, 597 5th Ave., New York. (200 titles yearly.) Novels (60,000 to 150,000). Juveniles (30,000 to 80,000). Non-fiction, adult—serious, religious. Textbooks. Short-story collections. Verse. Royalties.

Sears Publishing Co., Inc., 114 E. 32nd St., New York. (50 to 100 titles yearly.) Novels—all types. Non-fiction, all types. Juveniles, 3, 8, 14 yrs., fairy tales. Poetry, volumes of short-stories. Miscellaneous non-fiction. Royalties or outright purchase. H. M. Lorden.

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Stanford University Press, Stanford University, Cal. (25 titles yearly.) Text and reference books, scholarly works, all types except fiction, verse or plays. Royalties, occasionally author's expense. Wm. H. Davis, editor.

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Sunday School Board, Southern Baptist Convention, 161 8th Ave., N., Nashville, Tenn. (20 titles yearly.) Religious non-fiction, adult and juvenile; religious textbooks. Novels. Royalties. John L. Hill.

United Lutheran Publication House, 1228 Spruce St., Philadelphia. (12 titles yearly.) Juveniles. Sunday-school textbooks.

University of California Press, Berkeley, Calif. (150 scientific papers yearly.) Publishes mainly manuscripts of the faculty and graduate students. No payment. George Calhoun.

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University of Minnesota Press, Minneapolis, Minn. (20 titles yearly.) College textbooks, contributions to literature and knowledge. Juvenile non-fiction. Translations. Royalty, subsidy, or author's expense. M. S. Harding.

University of North Carolina Press, Chapel Hill, N. C. (15 to 25 titles yearly.) Non-fiction, all types, especially Southern history, biography. Royalties or author's expense. W. T. Couch.

University of Oregon Press, Eugene, Ore. Textbooks, technical works. Manuscripts not invited. Eric W. Allen.

University of Pennsylvania Press, 3622 Locust St., Philadelphia. (25 titles yearly.)

Vanguard Press, 100 5th Ave., New York. Novels. Non-fiction, adult—biography, history, travel, popular science, music, politics. Reprints. Royalties. James Henle.

Van Nostrand (D.) Co., Inc., 250 4th Ave., New York. (30 titles yearly.) College textbooks, business, engineering, scientific, technology. M. Crane.

Viking Press, Inc. (The), 18 E. 48th St., New York. (50 titles yearly.) Novels—high literary standard. Non-fiction, adult, all types. Occasional verse, collections of short-stories. Royalties.

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Westminster Press (The), Philadelphia. See Presbyterian Board of Christian Education.

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Wood (Wm.) & Co., Mt. Royal and Guilford Aves., Baltimore. Division of the Williams & Wilkins Co. Medical books. Royalties.

World Book Company, 313 Park Hill Ave., Yonkers, N. Y. (30 titles yearly.) School and college textbooks. Royalties. Caspar W. Hodgson.

World Syndicate Publishing Co., 2231 W. 110th St., Cleveland, O. Bibles, dictionaries, reprint fiction. Buys original MSS. for juvenile and adult fiction books. Fairy tales, girls' books, ages 12 to 18, boys' series dealing with airplane travel, sports. Outright purchase. Mrs. L. C. Drozin.

Yale University Press, 143 Elm St., New Haven, Conn. (50 titles yearly.) Non-fiction, adult—biography, history, economics, government, sociology, art, literature, religion, science. College textbooks, technical works. Occasional volumes of poetry, gift books. Juvenile educational non-fiction. Royalties, occasionally outright purchase or author's expense. Eugene A. Davidson.

THE AUTHOR & JOURNALIST'S LITERARY MARKET TIPS

GATHERED MONTHLY FROM AUTHORITATIVE SOURCES

Doubleday, Doran & Company announce the retirement of Roy de S. Horn as editor of fiction magazines issued by the company. Mr. Horn is announcing a new service of his own and will act as advisory editor for the Macauley Company and R. K. O. Pictures. Harry Maule, who was for many years in charge of the Doubleday Doran fiction magazines, will resume editorial supervision of them, with Dorothy McIlwraith in charge of *Short Stories* and Edmund Collier as his associate on *West*. Miss McIlwraith writes: "The policy of both of these magazines is one of vigorous outdoor fiction. Both use serials, complete novels, novelettes, short-stories, a few filler fact articles, and occasional outdoor verse. *Short Stories* wants especially fiction with an outland setting, but is particularly interested in the plot and action, regardless of the setting. *West*, too, needs stories with plenty of plot and action. It uses a Northern setting now and then. We are looking to a pickup in the magazine field this fall and want the very best fiction possible, to meet it. The competition is keen, but we are buying regularly and have no safe full of bought material for authors to compete against. We buy only as we schedule." . . . The company is now issuing three quarterly magazines, each containing three complete novels. These are *Star Novels Magazine*, *Mystery Novels Magazine*, and a newcomer, *Three Love Novels Magazine*. Miss McIlwraith writes: "For the most part, these quarterlies use serial rights to published books, preferably those which have had no previous serial sale and have not gone into a reprint edition. We have, however, been able to get for each issue of these magazines one new story which has not yet appeared in serial or book form. We are interested in seeing books for these magazines, as we know there are very many suitable ones, but it is not always easy to find them at the proper moment." Doubleday Doran & Company magazines pay good rates on acceptance.

Detective Story Magazine, 79 7th Ave., New York, originally a weekly, then briefly a monthly, has now settled upon a twice-a-month schedule.

New Idea Publishing Co., 7 W. 22nd St., New York, announces: "We will shortly be in the field with a series of new fiction magazines and are now ready to consider manuscripts. The magazines will be small in size and low in price, covering a wide range of subjects. At present, we are most interested in love stories and romances, Western stories, detective stories, adventure stories, and commercial air stories. We will use short-stories of 2500 to 4000 words, novelettes of 10,000 to 16,000 words; no serials or long novelettes. Our rates have not been definitely decided upon but will probably be about 1 cent a word on publication at the start. We are anxious to obtain new ideas and interesting material. The new writer will receive as much consideration as the veteran." The letter is signed by Warren B. Cody, editor. Information obtained by our New York representative is that pseudo-scientific stories also will be used. T. Epstein of the Newsstand Promotion Service, is connected with the new company on the business side, and the magazines are to be launched as 5-cent pulps.

Oriental Stories, 840 N. Michigan Ave., New York, has broadened its scope and changed its name to *Magic Carpet Magazine*. Farnsworth Wright, editor, states that it will continue to be published quarterly until conditions warrant more frequent publication. "Under its new name the magazine will not only use stories of the Orient, but also glamorous stories of all parts of the world. The stories must express the appeal of far places, the witchery, mystery, and romance of distant lands. Sometimes this can be accomplished by means of exotic settings, but more often by the strangeness and vividness of the plot itself. We want thrilling tales, tales of strange adventures in all parts of the globe, romantic stories, but all should have the glamor of the far places. No humdrum plots will be considered, and no stories in which the locale and local color are not convincing. Our rates are 1 cent a word, payable on publication."

My Love Story Magazine, 155 E. 44th St., New York, is a new Clayton magazine edited by F. Orlin Tremaine. "We are in the market for realistic love stories told in the first-person manner," writes Mr. Tremaine. "We do not want confessional stories nor those preaching morals. Short-stories of 4000 to 5500 words and two-part serials of 9000 to 10,000 words will be used. Payment is on publication at 2 cents a word, and we shall endeavor to publish stories within four months from time of acceptance. Verse used will be paid for at 25 cents a line."

Woman's World, Chicago, has been purchased by Lee Ellmaker, publisher of *Pictorial Review*, 222 W. 39th St., New York. The magazine will be published from the New York address. No change in policy has been announced.

Gayety, 1008 W. York St., Philadelphia, is a new magazine of the Shade Publishing Co., a companion to *Paris Nights*, with the same requirements—gay short-stories of 1500 to 3000 words, jokes, and verse up to 16 lines—but for the new magazine a Parisian background is not necessary. The editor is Pierre Dumont. Rates of 1/2 cent a word; verse, 15 cents a line, jokes, 50 cents; paragraphs 35 cents up, are paid on publication.

Redbook Magazine, 230 Park Ave., New York, in a recent radio broadcast, announced that whereas for the past two years it had been using up stories in its files, it now has no reserve stock on hand and will hereafter be buying new material for each issue.

The Master Detective, 1926 Broadway, New York, is now edited by John Shuttleworth. It uses true detective and crime stories, well illustrated and with official by-line. This and its companion magazine, *True Detective Mysteries*, have reduced their basic rate of payment to 1 1/2 cents a word, extra for photos, on acceptance.

Strange Tales, 155 E. 44th St., New York, of the Clayton group, is being discontinued with the January issue.

The New Yorker, 25 W. 45th St., New York, now uses fiction in lengths from 400 to 2000 words, factual and biographical material up to 2500 words, and verse. It pays on acceptance at rates which are understood to be good.

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Statement of the Ownership, Management, Circulation, etc., Required by the Act of Congress of August 24, 1912, of The Author & Journalist, Published Monthly at Denver, Colorado, for October 1, 1932.

Before me, a notary public in and for the State and County aforesaid, personally appeared Willard E. Hawkins, who, having been duly sworn according to law, deposes and says that he is the editor of The Author & Journalist, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, printed on the reverse of this form, to wit: 1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, The Author & Journalist Publishing Co., Denver, Colo.; Editor, Willard E. Hawkins, Denver, Colo.; Managing Editor, None; Business Manager, John T. Bartlett, Boulder, Colo. 2. That the owner is: The Author & Journalist Publishing Co., Denver, Colo.; Willard E. Hawkins, Denver, Colo.; John T. Bartlett, Boulder, Colo.; Queenabelle S. Hawkins, Denver, Colo.; Margaret A. Bartlett, Boulder, Colo. 3. That the known bondholders, mortgagees, and the security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: None. 4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

WILLARD E. HAWKINS, Editor.

Sworn to and subscribed before me this 3rd day of October, 1932.
LILA G. WATSON, Notary Public.

My commission expires March 11, 1933.

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IN WRITING TO ADVERTISERS, MENTION
THE AUTHOR & JOURNALIST

Top Notch, 79 7th Ave., New York, of the Street & Smith group, has changed from twice-monthly to monthly publication, and is consequently overstocked.

John Lowell Pratt, Publisher, 67 W. 44th St., New York, is a new publishing house interested in fiction, especially books with a background of American history. John Lowell Pratt is connected also with the A. S. Barnes Company at the same address, which publishes textbooks on physical education, health, and recreation.

Blade and Ledger, 510 N. Dearborn St., Chicago, is now edited by Walter Gregg Alderton, successor to Wm. Fleming French. It uses romantic and adventure short-stories with small-town backgrounds, in lengths from 1000 to 2500 words. It is at present overstocked. Rates are now 1 to 3 cents a word, payment on acceptance.

The Northwestern Press, 2600 Portland Ave., Minneapolis, Minn., writes: "We desire to consider for immediate publication one-act plays, skits, as well as full length plays, that deal with the wet side of prohibition in a satirical and humorous manner. It is desired that the plays abound in farce comedy, to ridicule the arguments that anti-prohibitionists advance. These plays will be sold to prohibition societies. We shall be able to provide facts, arguments, etc., to authors who wish to write a play of this type. A flat fee will be paid for material accepted. We are also in the market for full-length comedies and farces suitable for high-school and college production."

Grand Novelty Printing Co., 79 Grand St., New York, is planning to publish a periodical devoted to short short-stories in the late fall of this year, tentatively entitled *Two Pagers*. Martin Panzer, who sends this note, states: "I can use a few widely varied stories up to 1500 words, for which I will pay \$2 per story on publication at the start, more as time goes on, provided the magazine pays."

Gay Book Magazine is to be the title of the new magazine announced last month by Narrative Publishers, Inc., 201 N. Broad St., Philadelphia. Wm. H. Kofoed, editor, writes: "This is not, in spite of any interpretation of the title, just another sex magazine, but rather a modernization and liberalization of the old *Smart Set* of twenty years or more ago, with certain mechanical innovations which should add to its popularity." As announced in our October issue, the magazine will pay up to 1 cent a word on acceptance for sparkling, sophisticated, swiftly-moving romances in lengths up to 10,000 words.

The Atlantic Sportsman, Gordon Publishing Co., Winston Salem, N. C., is a monthly magazine dealing with the propagation and protection of wild life. Charles P. O'Brien, editor, writes: "We can handle articles and photographs dealing with government agencies and private preserves engaged in rearing wild life and game fish; also articles dealing with any phase of life in the great outdoors. We prefer hunting and fishing stories based on facts and personal experiences, well illustrated, and do not want editorial opinion except when it is quoting duly recognized sportsmen. Our average story is not over 3000 words, and shorter are preferred. We have been paying from 1/3 to 1/2 cent a word and a minimum of \$1 for photos, on acceptance."

Triple-X Western and Battle Stories, 529 S. 7th St., Minneapolis, of the Fawcett group, have been discontinued. Publication may be resumed in the near future if conditions warrant, according to Jack Smalley, managing editor.

College Humor, on October 1, closed its New York office. All material should now be sent to the Chicago office, 1050 N. La Salle St.

The American Traveler, 245 Broadway, New York, is a new travel magazine, published by Fred H. Dietz and edited by Charles Peker, which will make its appearance with a December issue.

The Williams & Wilkins Co., Mt. Royal and Guilford Ave., Baltimore, Md., book publishers, specializing in medical and allied books, recently purchased Wm. Wood & Co., medical publishers, formerly of New York City, which it is operating at the Baltimore address, maintaining the separate imprint.

Alfred H. King, Inc., publishers, 432 4th Ave., New York, are no longer looking for mysteries or translations, writes Harold Strauss, editor. "We are, however, looking for novels which deal with the problems of the modern woman; also for novels on a broader canvas, which bring together a multitude of characters in a locale or institution, such as a hotel, a great department store, or the like. This includes novels such as 'Grand Hotel,' 'Luxury Liner,' etc. We particularly urge young writers to work on a broader canvas than they habitually do, to stick close to the modern American scene, and to avoid such overworked settings as Hollywood, Broadway, and Greenwich Village. It is dismaying to find the number of decently executed scripts that come to our office that must be thrown out because the author insists upon setting the story in these three places."

Row, Peterson & Company, Evanston, Ill., "are desirous of getting in touch with writers of drama, whether of the one-act or the full-length play form," writes Lee Owen Snook, director of the drama department of this book publishing house. "Preferably, of course, we should like to correspond with the playwright who has been in the game long enough to know the ropes. This does not necessarily mean that he must have made the grade before now. Many writers have something good to offer but have grown weary of getting rejection slips from the gamblers in New York. Where a manuscript is accepted for our use, we give the author the choice between outright sale and a percentage royalty. The full-length play is more in demand, but we are also interested in the short play, either for individually published books or for the 'Yearbook of Short Plays,' an anthology which we bring out annually.

The Short Publishing Company, Asbury Park, N. J., which used the market tips columns of *THE AUTHOR & JOURNALIST* last month to announce the publication of four short short-story magazines, promising to pay rates up to 3 cents a word, apparently had "blown up" before the ink on its announcement was dry. Writers who submitted manuscripts were informed that "bad times force suspension of our magazines." At the same time, contributors were solicited to subscribe for a service offered by the concern.

Thrilling Love, *Thrilling Detective*, and *Thrilling Adventures*, 570 7th Ave., New York, make limited purchases of material from a selected group of writers. Prospective contributors are requested to write before submitting manuscripts.

Pep Stories and *Spicy Stories*, formerly at 147 W. 42nd St., and *Gay Parisienne*, formerly at 1025 Long-acre Bldg., are now located at 702 Grand Central Palace Bldg., New York, and are under new editorship.

Model Airplane News, formerly at 570 7th Ave., is now published at 125 W. 45th St., New York.

A Talk With the Editor!

ROY DE S. HORN announces his retirement as fiction magazine editor of Doubleday, Doran & Co., book and magazine publishers, to organize FEATURE FICTION, Inc.

This organization will provide an up-to-date literary sales service for short stories, novelettes, novels, books, plays, and motion picture stories. It will also maintain an expert criticism and advisory department for the benefit of ambitious writers who have not yet become established professional authors.

As editor of the Doubleday, Doran & Co. fiction magazines (*Short Stories*, *West*, etc.) Mr. Horn has purchased hundreds of stories from the leading authors of the all-fiction field, has criticized, suggested revisions, and otherwise cooperated with thousands of writers. But in addition to eight years' experience as an editor, Mr. Horn has also been a successful writer of fiction for the past twelve years, with scores of stories published in *Collier's Weekly*, *The American Magazine*, *Munsey's Magazine*, *Adventure*, *Argosy*, *Triple-X*, *Sea Stories*, *Action Stories*, and numerous other well-known magazines. One of his stories from *Collier's Weekly* was selected for reprinting in the O. Henry Memorial Committee volume of "*Best Short Stories of 1922*." Another appeared in an anthology of "*Best War Stories*." A recent article of his in *The Elk's Magazine* was extensively reprinted in both *The Literary Digest* and *The Reader's Digest*. As a writer of serials, novels, novelettes, and short stories, Mr. Horn has a record of over 95 per cent sales on first submissions.

Also, as advisory editor of The Macaulay Company, book publishers, Mr. Horn is especially interested in developing new and promising book authors.

If you believe that the cooperation and advice of experienced editors and successful writers will be of benefit to you, you are invited to communicate with FEATURE FICTION, Inc., 381 Fourth Avenue, New York, N. Y.

ROY DE S. HORN

President, Feature Fiction, Inc.

Tatler and American Sketch, formerly at 331 Madison Ave., is now located at 17 E. 42nd St., New York.

Congregationalist, 14 Beacon St., Boston, is no longer in the market for short-stories and is overstocked with other material.

Musical Courier, 113 W. 57th St., New York, will not be in the market for material until after January, 1933.

Underworld, 22 W. 48th St., New York, is broadening its scope to include detective stories, crime plotting, and deduction yarns, in addition to gangster fiction. Rates paid are around 1/2 cent a word on publication.

Love Story Magazine, 79 7th Ave., New York, has reduced its required length limits to the following: short-stories, 3500 to 5000 words; novelettes, 7500 words; 2 to 4-part serials, installments of 5000 to 8000 words. It uses thoroughly modern love stories, paying rates of 1 cent a word up on acceptance.

Railroad Stories, 280 Broadway, New York, includes in its field not only railroad fiction, but stories of subway, "el," and interurban electric lines, writes Freeman H. Hubbard, editor. It is buying no serials, but uses short-stories and novelettes in lengths from 1500 to 15,000 words, paying 1 1/2 cents a word up, on acceptance.

Clues, 155 E. 44th St., New York, of the Clayton group, is not in the market for serials. It uses detective and crime short-stories of 3000 to 6000 words, and novelettes of 10,000 to 20,000 words. The minimum rate paid has been reduced from 2 cents a word to 1 cent a word, payable on publication.

Rangeland Love Stories, 155 E. 44th St., New York, of the Clayton group, has reduced its length requirements. Short-story lengths are 4000 to 5000 words, novels 12,000 to 14,000, and serials, 40,000. Payment is at 2 cents a word up on publication. *Western Love Stories*, a companion magazine also edited by Fanny Ellsworth, is not in the market for any material.

Wm. L. Mayer, publisher of *Sky Fighters*, 122 E. 42nd St., New York, writes: "Some time ago THE AUTHOR & JOURNALIST published a statement which has misled several authors. Wm. L. Mayer & Co., Inc., was listed as the publisher of *Gun Molls*, which was never the case. This company was begun some time after the writer had severed his connection as editor of *Gun Molls*."

Bridge Forum, 45 W. 45th St., New York, according to Gene Clifford, editor, makes payment for material on acceptance at rates which are determined by arrangement with the author, for articles of 1500 words or less, on unusual angles of contract bridge. It claims to be the first bridge magazine of unbiased and general reader interest. Routine articles on how to play bridge are not desired. General news items on the game, also short jokes, skits, and epigrams, are considered.

The Time Traveler, 1610 University Ave., New York, a scientific yarn "fan" magazine, edited by Allen Glasser, will change from monthly to quarterly publication with its next issue.

Plain Talk, 635 F St., N. W., Washington, D. C., recently informed a contributor, "We have so much material submitted gratis that we do not pay for articles."

School Activities, 1212 W. 13th St., Topeka, Kans., is edited by C. R. Van Nice, who writes: "We need one-act plays suitable for school use, stunts, money-making plans, etc." This magazine pays at 1/2 cent a word on publication.

Plans for the publication of *Children's Adventure Story Book*, Los Angeles, by Suttonhouse Publishers, have been abandoned, owing to the failure of the chain store organization that was to handle its distribution. Charles C. Robertson, managing editor, writes that all manuscripts are being returned immediately upon receipt.

Western Home Monthly, Bannatyne and Dagmar Sts., Winnipeg, Kans., has changed its name to *The National Home Monthly*, in order to define better the national scope of the publication.

Pastime, 246 Fifth Ave., New York, is a new magazine devoted to puzzles, games, and humor, published by the Howard-Scott Publishing Company. W. W. Scott, formerly assistant editor of *Life*, is editor. "This is a closed market, so far as humor and cartoons are concerned," writes Mr. Scott. "However, I am in the market for the puzzle and game part of the magazine and will welcome correspondence from those who know about this form of writing. Rates will be paid according to worth of material."

Jesse Ray Miller, formerly operating as a publisher at 3526 University Ave., Los Angeles, is temporarily out of business. He expects to resume publishing at a later date at 2714 S. Hoover St., Los Angeles.

All-Story, 280 Broadway, New York, of the Munsey group, is edited by Amita Fairgrieve, who writes: "The next time you run the *All-Story* notice, we would like to ask you to change the line 'melodramatic and thrilling' to 'dramatic and emotional.' This is not due to the fact that we intend to use less melodrama, but to the fact that the word is so often misunderstood. Writers imagine that they have to tie the heroine to a cable car that is slowly approaching a buzz-saw, or something of that sort. Whereas the melodrama we like originates in the girl's heart and emotions."

Sweetheart Stories, 100 Fifth Ave., New York, of the Dell Publications, is resuming publication, but will not be in the market for material for an indefinite period.

Outdoor America, 222 N. Bank Drive, Chicago, is now being published bi-monthly instead of monthly, and confining its material generally to activities of the Izaak Walton League. Cal Johnson, editor, states that when conditions warrant, the magazine will no doubt revert to its former publishing basis.

The American Home, Garden City, N. Y., is now edited by Mrs. Jean Austin, succeeding Reginald T. Townsend. The magazine uses practical articles pertaining to the home, interior decorating, gardening, and recipes. Payment for articles is at \$50 each, on acceptance.

Detective Dragnet, 67 W. 44th St., New York, prefers a sinister note in its detective stories. A woman interest also is required. It will consider stories with an apparently supernatural background, although the weird elements should be explained in a natural manner. *Western Trails*, of the same group, edited by A. A. Wyn, now desires Western stories with a mystery element as well as woman interest. Payment is at 1 cent a word up, on publication.

Short Short Story Magazine, 314 Fifth Ave., So., Minneapolis, has apparently suspended. Letters addressed to it have been returned as unclaimed.

The Playwrights' Guild, 125 W. 43rd St., New York, "is a play producing organization which plans to produce first plays of unknown authors. Carrie Funk Koch, chairman, writes that full-length plays are now being read and selected for future production, and invites contributions."

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Short Shorts, Room 1100, 51 E. 42nd St., New York, pays 1 cent a word up, on publication, for short short-stories up to 1800 words, writes Lionel White, publisher.

Modern Youth, 155 E. 44th St., New York, is announced as "a new magazine which is to be the mouthpiece of the younger generation." Viola Ilma, editor, writes that she is looking for new authors, under thirty, and will consider fiction and articles. No mention is made of rates or methods of payment.

The North American Review has moved from 9 E. 37th St. to 587 Fifth Ave., New York.

Tourist Travel, 2457 E. Washington St., Indianapolis, Ind., is not in the market at this time for manuscripts. "However, after the magazine is a little older, and our readers have expressed a desire for subjects outside their immediate interests, I shall be glad to read articles in more general subjects," writes E. N. Knowles, editor.

Child Welfare Magazine, 1201 16th St., N. W., Washington, D. C., is not in the market for material.

Kindergarten Primary Magazine, 278 River St., Manistee, Mich., edited by Grace C. Dow, lists its requirements as follows: Articles helpful to kindergarten teachers, and on kindergarten methods and child training, up to 150 words; occasional short-stories for use in the kindergarten, up to 500 words; short verse, playlets, songs, etc. Payment is at \$1 to \$5 per article; poems 25 cents to \$1, on acceptance.

Kiwanis Magazine, 520 N. Michigan Ave., Chicago, has no funds available with which to purchase material, according to Charles Reynolds, managing editor. He adds: "We depend entirely upon our members and friends of Kiwanis to submit material."

Dime Mystery Magazine, 205 E. 42nd St., New York, is a new magazine of the Popular Publications group, using short-stories of 2000 to 6000 words, also fact articles with a dramatic and emotional detective angle. Payment, it is understood, will be at 1 cent a word up on acceptance.

Frontier Times, Bandera, Texas, uses fact and fiction stories of frontier history, relating principally to Texas or bordering states. A contributor reports that rates are usually around 1 cent a word on acceptance, with extra for photographs.

Playgoer, 1245 S. State St., Chicago, is no longer in the market for material.

Country Life, Garden City, New York, writes that good photos are essential for articles submitted to it. The subjects in which it is interested are gardening, sports, interior decorating, country estate, and some travel articles, in lengths of 1000 to 1500 words. R. T. Townsend is editor. Payment is made now on publication, at from \$50 to \$75 per article.

National Geographic Magazine, 1156 16th St., N. W., Washington, D. C., requests writers to query before sending manuscripts.

The Instructor, 47 E. Temple St., Salt Lake City, published by the Deseret Sunday School Union, informs contributors that under a new policy soon to be put in effect, the magazine will be limited to Sunday School outlines and helps.

The Franciscan Magazine, San Francisco, is no longer being published.

The Missouri School Journal, 1403 Paul Brown Bldg., St. Louis, Mo., monthly, uses articles on education, for school teachers, business and professional men and women, civic leaders, etc. Also, on morals, education and progress of the state of Missouri. Few photographs are used. Rates are apparently about 1½ cents a word.

Children's Magazine, 100 Fifth Avenue, New York, does not consider manuscripts. It is compiled from material on hand under an arrangement with *John Martin's Book*.

Discontinued

Real Love, New York.

Fore An' Aft, New York.

Gang World, New York.

Pol-i-tax, St. Louis, Mo.

Repeal, New York.

PRIZE CONTESTS

The Prairie Playmakers, Omaha, Nebr., "are in the market the year around for plays from writers in Nebraska, Kansas, Missouri, and Iowa," writes Thelma W. Sealock, secretary, 9660 N. 30th St., Omaha. "We pay \$25 for the winning play in our yearly contest (which closed this year September 15th), but plan to put on four plays during the year, and naturally want to see plenty. For these we can pay only in producing the play."

Radio Station KOIL, Omaha, Nebr., announces its first national radio play contest. The purpose is to stimulate interest in the radio drama among writers and to further public interest. Four courtesy awards will be made, and the prize plays and others available will be used on KOIL programs and syndicated on a 50 per cent royalty basis by Fontenelle Features, Inc., a subsidiary of KOIL, owned by the Barnsdall Products Company. The contest is for amateurs only, and is open only to those who have never before sold radio material. Closing date, February 15, 1933. For details and rules for preparation, write KOIL National Radio Play Contest, John K. Crippen, Contest Manager, Norwood Park Station, Chicago.

Redbook Magazine, 230 Park Ave., New York, offers monthly prizes for records of unusually interesting hands at contract bridge, telling how they were bid and played. Prizes are, \$250 for the most interesting hand, \$100 for next; \$50 for the third, and \$5 each for the next twenty. Each contest closes the 5th of month. No entries returned.

Answers, 100 Fifth Ave., New York, new Dell publication, contains a number of contest features each month.

The Wild Flower Preservation Society, 3740 Oliver St., Washington, D. C., is sponsoring a contest in which \$30 is offered, in three prizes, for best poster designs describing wild flowers of any variety. Details may be obtained by writing the society. Contest closes December 30th.

BOOKS RECEIVED

LAND OF CHECKERBOARD FAMILIES, by Arthur J. Burks. Coward-McCann, New York, \$2.50. The adventures of a U. S. Marine in Santo Domingo, told with verve and color. The author lived the fantastic and dangerous life he writes about, and makes autobiography more interesting than fiction.

ANALYSIS OF THE SHORT-SHORT STORY, by Wyckliffe A. Hill, Ernest E. Gagnon Co., Los Angeles, \$1.00. This analysis of the tabloid or short short-story, which at the present time is enjoying a ride on the crest of the popularity wave, contains many helpful hints. The synopses of 100 short-shorts which have appeared in *Liberty* and *Collier's*, will interest students of this form of fiction.

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Trade, Technical and Class Journal Department

JOHN T. BARTLETT, EDITOR

SYNDICATE TESTS

AN Indiana subscriber a year or so ago discussed a contemplated newspaper syndicate feature with the department editor, who offered a number of suggestions. The subscriber proposed a daily feature with a question-and-answer angle, on a specialized popular subject. He prepared for his test mailing by selecting between three hundred and four hundred newspapers, in communities above ten thousand population. He purchased a mimeograph, and ran off on it a circular, also a number of sample releases.

Recently, he reported, "I tried the idea out and gave it up. I received dozens of replies to the mailing, most explaining why the newspaper could not take the feature on. There were three actual orders, and two contingent orders. I would have had to start the syndicate on the basis of \$25 per month income."

"So I wrote the ordering newspapers that response had been inadequate, and I was not going ahead with the proposal at this time."

We told the subscriber we thought he made a serious mistake in not continuing with the syndicate. A number of actual orders, plus numerous replies, showed large interest in his feature. Allowing for business conditions, which temporarily demoralize the newspaper syndicate field, the reaction was decidedly favorable.

Commonly, syndicate features launched by the independent writer obtain only a small initial response. O. O. McIntyre has told how he gave away his column at first, to almost any newspaper which would "try it out."

The test of a syndicate offering comes as first buyers either continue to use it as reader following grows, or drop it. It can be expressed as a general truth that a feature which will develop a following, so that most beginning newspapers retain it, cannot be "stopped," no matter with how small a list of clients it begins.

We think it regrettable that the subscriber did not proceed with his feature, gladly conducting the service on an unprofitable basis for several months if necessary while obtaining a conclusive test of his idea.

CHECK PUBLICATIONS WITH CARE

SO many prompt publications have turned slow that readers are urged to check carefully publications to which they submit manuscripts, even though it may be necessary to subscribe or buy from month to month, or consult at the home or office of a subscriber. Checking for published material is necessary as it has not been before in many years.

Honest publishers in difficulties delay payments; the writer who does not complain is the last to receive his check; he may not get it at all. And there are always publication-payment magazines that do not pay until they are asked to, and who have, in addition, a sly habit of not answering letters of inquiry. The number of these has increased during the past two years.

Free-lance writers who do not check publication-payment magazines will lose thousands of dollars this year. Don't be one of the losers.

LITERARY MARKET TIPS IN THE TRADE, TECHNICAL AND CLASS JOURNAL FIELD

Motorboat, 65 Beekman St., New York, a monthly issued in the interests of the middle class American motorboat fan, recently returned to its old management and is incorporating many of its old favorite features. It uses information regarding motor installations, interesting characters in the boating field, peculiar boats, and anything of interest to boatmen of moderate means. William B. Rogers, Jr., is editor. Payment is reported to be at around \$20 an article.

Under no circumstances should a writer submit an article to either *Beauty Culture*, or *Barbers' Journal*, 11 W. 42nd St., New York, without specifically stating that it is offered "at usual rates," as these publications buy practically no material, depending upon "free" sources for news and features. Many reports have been received of submitted articles being used, then payment being refused on the grounds that the editor "assumed" the article was "merely a news item offered gratis." For real safety, submit nothing!

American Economist & Banker, 801-2 Washington Bldg., Washington, D. C., is in the market for editorials, feature articles, dealing with economic, business, finance, banking, banking trade and the general economic structure of public utility, agricultural, banking, farm loan board and political and social economy where it affects business. William V. Branch, editor, writes: "We are not particular about big names and cannot pay high rates; however, if the material strikes us as what we want, we will arrange the rates with the authors according to the articles. Our rates range from \$25 to \$75 per article. Feature stories should run to about 3000 words; editorials, from 250 to 500 words. Lay economics, written in an understandable, entertaining way, should be the keynote. As for taking a position with certain factions, political and social shades of thought, we will handle that. We like to present both sides of the study of any question."

Merchandising Data Bureau, 732 Sherman St., Chicago, accepts for publication brief 50 to 150-word articles descriptive of successful ideas and methods used by retail stores in their advertising, in training salespeople, reducing expenses, in meeting competition, in collecting old accounts, in reviving inactive accounts, and anything relating to any other unusual policies or plans of up-to-date merchants, according to a letter received from H. D. Read, editor. "We pay," he continues, "50 cents to \$3 for acceptable ideas which have actually been used. We want the name of the store, and preferably the name of the man who put the idea into effect. We can use a large number of such reported ideas. Samples of advertisements, advertising or collection letters, printed forms used in various retail operations, or other material to illustrate the idea, will add to the desirability of the material. Payment is made upon acceptance."

Furniture Age, 2239 Herndon St., Chicago, is now being published bi-monthly, instead of monthly.

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**Mallory
Method**

Progress is announced as a new scientific monthly published by Street & Smith, 79 Seventh Ave., New York, with Austin C. Lescarboura, for several years managing editor of *Scientific American*, as editor.

Refrigerating World, 25 W. Broadway, New York, is now being edited by Roland Chamberlain. "Our editorial policy will remain unchanged," he writes. Articles on air conditioning by means of ice, refrigeration, and retail merchandising of ice, are all in demand, as well as technical articles. Payment follows publication, at the rate of 25 cents a published inch.

Sanitation Maintenance, 136 Liberty St., New York, is announced as a new publication devoted to sanitation and cleanliness in the maintenance of office buildings, hospitals, schools, hotels, railroads, industrial plants, theatres, etc. Manuscript rates will be announced later.

Industrial Medicine, 844 Rush St., Chicago, is a new publication dealing with the economics and prevention of industrial illness, and the relation of law and insurance to the question of industrial health. The circulation will be among industrial physicians, nurses, and executives of large companies.

Western Plumbing and Heating Journal has moved to 2124 S. Vermont Ave., Los Angeles. John B. Reeves is editor. Only contributions from the eleven Western states are considered.

Building Material Digest, Palmolive Bldg., Chicago, has changed its name to *Building Material Merchandising Digest*.

The Milk Dealer, *Ice Cream Review*, *National Butter and Cheese Journal*, all of 505 W. Cherry St., Milwaukee, Wis., Edward Thom, editor, continue overstocked and are buying no material at present.

Dixie Dairy and Poultry Journal, 160 7th Ave., N., Nashville Tenn., is not buying dairy articles at present, but is in the market for poultry items and long articles, the latter with photos. Rates are 1/2 cent a word on publication, 50 cents to \$1 each for photos. For extra long articles, with photos, query the editor.

Beautician Magazine, Suite 1507A, 152 W. 42nd St., New York, pays 1 cent a word, on publication, for 1000-word articles of interest to beauty-shop owners and operators. Henrietta Helston is editor.

Journal of Business Education, now located at 512 Brooks Bldg., Wilkesbarre, Pa., is no longer in the market for material.

Management, 201 N. Wells St., Chicago, cannot use any contributed material at this time.

Modern Packaging announces a change of address from 11 Park Pl., New York, to 425 Fourth Ave.

Business Administration, Finance Bldg., Philadelphia, has been established solely as a forum for the interchange of ideas and opinions, plans and policies, among functioning executives of major business corporations. All articles are contributed by such business leaders. Thus writes Thomas H. Davison, managing editor.

Heating, Piping and Air Conditioning, 1900 Prairie Ave., Chicago, uses articles devoted to the design, installation, operation and maintenance of heating, piping, and air conditioning systems in industrial plants, hotels, office buildings, school and other larger types of construction. Articles, however, are practically all prepared by engineers or those having technical training. Queries should be addressed to L. B. Spafford, editor.

Pacific Coast Fisherman and *The West Coast Fisheries* have merged. The publication address is 151 Fish Harbor Wharf, Terminal Island, Calif.

Air Transportation, a monthly business publication devoted air travel, has been brought out by Harry Schwarzschild, publisher of *Aviation Engineering*, 22 E. 40th St., New York. Michael Froelich has been appointed editor.

Publications still far behind in payments, according to numerous contributors, are *Boys' Outfitter*, 175 Fifth Ave., New York; *Toys & Novelties*, 139 N. Clark St., Chicago; *Sporting Goods Journal*, 139 N. Clark St., Chicago; *Buildings & Building Management*, 139 N. Clark St., Chicago; *Furniture Age*, 2239 Herndon St., Chicago; *Furniture Record*, 200 N. Division Ave., Grand Rapids; *Furniture Digest*, 311 Fawkes Bldg., Minneapolis, Minn.; *Corsets & Brassieres*, 267 Fifth Ave., New York; *Draperies & Decorative Fabrics*, 420 Lexington Ave., New York; *Motor Body, Paint and Trim*, 1330 Vine St., Philadelphia, and *Pet Dealer*, 15 Park Row, New York.

The Glass Industry, 2 Duane St., New York (formerly at 24 W. 40th St.) is overstocked at present. The editor, G. W. Cooper, states that he will be unable to use anything unless it has vital news value or is of exceptional importance to the glass industry.

Veneers, 701 Wulsin Bldg., Indianapolis, H. W. Marsh, editor, does not invite free-lance contributions. Writes Mr. Marsh: "Ours is practically a technical journal and some knowledge of the field we cover seems necessary for those who would write acceptable articles for us."

Power Boating, Penton Bldg., Cleveland, O., being a publication of highly specialized nature, makes special arrangements for all material not written by its staff men. All articles are technical or semi-technical in nature. J. G. Robinson is editor.

The Rudder, 9 Murray St., New York, William F. Crosby, editor, is accepting no material whatsoever at present, but in normal times uses fact stories on piloting, navigation, cruising, naval architecture, etc., paying 1 cent a word on publication.

Insurance Advocate, 206 Broadway, New York, is essentially a local paper, according to A. G. Hall, editor, and therefore can use no correspondents at distant points.

The Insurance Salesman, 222 E. Ohio St., Indianapolis, reports: "All of our material is either staff-written or prepared on a complimentary basis by men actively engaged in life insurance salesmanship."

The Restaurant Man, 270 7th Ave., New York, reports that it is buying nothing at present.

The De-Ce Magazine, a house organ going to funeral directors, is published in Boston, but material should be sent to R. Lee Sharpe, "The Castle," Carrollton, Ga. It wants articles of about 500 words, of an entertaining nature. Mr. Sharpe, the editor, states: "We strive to entertain our readers more than to instruct them. Maybe you have something that will make them laugh (they certainly need it). Why not interview your mortician? Get him to tell you of some humorous happening in his profession. Rates are 1 cent a word on acceptance—more if extra good stuff."

Help Wanted, 1 N. LaSalle St., Chicago, L. S. Weatherly, editor, W. E. Swanson, managing editor, is a monthly publication devoted to direct selling. It uses from 6 to 10 long articles on direct selling, successful agents, etc., each issue, besides a fiction story pertaining to the same business; also several 200 to 500-word items telling of the successes of agents in various lines of direct selling. Very few photographs are used. The magazine is, apparently, connected in some manner with *Specialty Salesman* of South Whitley, Ind., which pays 1/2 to 1 cent a word on acceptance.

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The American Perfumer & Essential Oil Review, 432 Fourth Ave., New York, is not interested in activities of retail stores, beauty shops, treatments, etc., advises S. S. Mayham, editor, but uses articles up to 3000 words on technical and distribution angles of the industry, and news of makers of perfumes, toilet preparations, flavors and similar products. Payment is made on publication.

The Kansas City Weekly Star, Kansas City, Mo., offers a market for matter on farming, gardening, fruit growing, bee keeping, poultry raising and the like. Articles range up to 1500 words, but are chiefly 500 to 1000 in length and pertain to the states of Missouri, Kansas, Iowa, Nebraska, Illinois, Arkansas and Texas. Few photographs used. Vegetable and flower gardening, poultry and berry growing seem to have the preference in short articles, while long ones treat of general farming and stock and fruit growing. Rates are about 1/2 cent a word on publication.

Tobacco News, Box 782, Goldsboro, N. C., issued twice a month, uses articles on the growing of tobacco, on better selling methods, articles that will interest growers, leaf dealers, the manufacturer, and any who wish to keep in touch with tobacco from the field to the user. Rates paid are not at hand.

NEWSPAPER FEATURES

WE are grateful to a Mexico subscriber for the following list of newspapers buying material, and their requirements:

Philadelphia Public Ledger. Independence Sq., Philadelphia, S. S. Schwab, managing editor. Strong for "human interest" and humor. Prefers stories of from 300 to 600 words, but if subject matter and treatment take their fancy will stand for as much as two columns. Basic rate is \$7 a column, but if they are pleased they often ignore that rate. For instance, on one occasion I had space amounting to around \$83 and they sent me a check for \$100. Rather slow in paying.

Toronto Daily Star, 83 King St., Toronto, Canada, John R. Heron, telegraph editor. A very enterprising newspaper. While they tell you that all stories must have a definite Canadian angle, and such material is usually up their street, they take stories which don't even hint at Canada or her people. For example, I have sold them stories about the first Mexican taxi woman driver, Mexican suffragettes, etc. Mr. Heron also considers material for *The Star Weekly*. Rate, \$8.80 (Canadian) the column. Pays bonuses of \$1, \$2, \$3, \$5 and \$10 for stories that take the editor's fancy. Payment is in Canadian money, about the 15th of the month following publication. Generally sends back unwanted material, and always returns undesired photographs. Pays \$2 each for accepted photographs.

The New York Sun, 280 Broadway, New York. My wife is selling the woman's page of this paper regularly. Of course, all stories must be strongly feminine, and yet written in what they call a "virile style." Although my wife has sold this page regularly for two years, she doesn't know the editor's name. She addresses communications: The Editor, The Woman's Page. Likes stories of women doing things, beating circumstances and winning out, succeeding in new lines of endeavor, etc. Rate doesn't seem to be figured on column basis. For long stories, from three-quarter to one column, pay is \$6.30 (used to be \$7 before 10 per cent slash was put into effect). For stories of two sticks or so, \$1.80, but for a tale that particularly delights them, and even

though it is only about one-quarter column, they pay \$4.50. They pay promptly, mailing checks Thursdays for material used up to Wednesday of that week. Returns unavailable material.

The Milwaukee Journal, Milwaukee, Wis., Marvin H. Creager, managing editor. Requirements are difficult to define. I follow hunches in sending them stuff. Rate, \$5 a column. Pay promptly, usually in the early days of the month following publication, but sometimes they mail a check a day or so after using a story they like.

San Francisco Chronicle, Fifth and Mission Sts., San Francisco. Karl M. Anderson, managing editor. Strong for anything that has a San Francisco or California angle, but use other material that is exceptionally interesting. Rate, 25 cents per inch. Pay promptly second Monday of month following use.

American Banker, 32 Stone St., New York. W. C. Woolfson, news editor. Only banking daily newspaper in the United States. One would think all they would care about is dry banking news. Nevertheless, I have sold them such stories as one about a ghost scare in a Mexican bank and another about a senorita smuggling gold notes out of Mexico in her lace petticoat. Especially strong for stories about counterfeiting and novelties in bank advertising. Pay, 10 cents an inch. Pay promptly month after publication.

A Texas woman contributes the next two:

The Dallas News, Dallas, Texas, uses historical and folklore articles about the south and southwest. Well-written articles of early days in Texas, Oklahoma, and New Mexico are always given careful consideration. Humorous accounts of personal experiences are sometimes used, 1500 to 3000 words. Reports within a month, pays 1/2 cent on publication; photos, 50 cents to \$1. Ted B. Dealy, feature editor.

The San Antonio Express, San Antonio, Texas, A. W. Grant, editor, uses articles dealing with any unusual features of Texas institutions; historical articles of special interest to the inhabitants of South Texas who are of German or Spanish descent; articles dealing with subjects of interest about ranching in southwest Texas. Reports within six weeks, pays 1/2 cent on publication; photos, 50 cents.

Additional notes on newspaper outlets for features follow.

The Arkansas Gazette, Little Rock, Ark., Sunday edition, uses many fact feature articles on current events, hobbies of unique nature, pioneers of Arkansas, etc., with illustrations. Usual newspaper rates of around 1/3 cent a word are paid on publication; in unusual cases, more. Query editor about long articles, describing photos available. It also uses fiction of various lengths and themes—anything but sex, at similar rates.

Memphis Press-Scimitar, Memphis, Tenn., Edw. J. Meemon, editor, offers a good market for unusual feature stories—fact or fiction. Fact stories may be about almost anything unusually interesting, similar in text and appeal to those of Chicago and New York papers, but historical subjects have the preference, especially if located in Tennessee, Kentucky or Arkansas. As many clear photos as are available should accompany articles. Length from 1000 to 1500—or more if very interesting. It also uses current news features. Long fiction stories should be so written that they may be printed in parts. They may treat of most anything but sex. The editor likes writers to query first in regard to prospective articles. A contributor reports that he seems to pay a little better than the usual newspaper rates, with allowance for photos, on publication.

DOES YOUR WRITING PAY?



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A few of the stories by my clients which appeared in popular magazines during August, 1932. One of Mr. Smith's, under a pen name, is shown with a line encircling the title.

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"I prepare myself for fiction writing just as I would have studied to become a doctor."

VAN WYCK MASON,

Noted author of magazine fiction and novels,

believes that although writing is difficult, almost anyone who has a reasonably good education, an average vocabulary and *practical training* in the mechanics of writing, can turn out salable fiction. He is heartily in favor of short-story courses, conducted by experts. The choice of an instructor is of first importance, he says, since there are hundreds of fake schools which are nothing but catch-penny schemes.

"If you want to become a writer," Mr. Mason goes on, "follow modern business methods rather than pattern yourself on the career of Lord Byron. Forget all the romantic nonsense you have heard about 'the art of writing' and prepare to work at least as hard as your prosperous cousin in the hay and feed business. He will laugh at you if you tell him that, but if you want to become a successful writer you will have to work every bit as hard as he does. I cannot too strongly advise hopeful young writers not to deluge editorial offices with manuscripts which are not suitable for publication. True, once in a while, someone who does not know anything about writing will turn out a best seller, but for every person who thus succeeds, there are countless hundreds of thousands whose efforts accomplish nothing since

they are not designed for specific writing markets. The first essential of salable writing is to find out what sort of story is wanted.

"Despite the traditional picture of the absent-minded, long-haired author, a certain amount of practical business sense is essential to the success of the modern writer. If any advice is to be given to the would-be author, this should be it: 'It is the editor's job to know what his readers want, it is my job to give the editor what he wants.' This seems a fairly obvious matter, yet it is amazing how many people write stories and send them out to one magazine after the other, hoping that the piece of fiction will find its proper groove."

Van Wyck Mason is able to maintain a string of polo ponies, a summer estate in East Hampton and a winter home in Maryland on the proceeds of his writing. During the first twelve months of his writing career, six years ago, Mr. Mason was able to earn a modest \$17,000 by his pen; last year, by producing magazine fiction and novels, he was able to earn, despite the depression, a sum far in excess of his first year's income. He says that he prepared himself for the career of writing just as he would have had he decided to become a doctor.

This is the most convincing and important advice we have ever printed. Think of it! By following his own advice—mighty reasonable for you, too—Van Wyck Mason earned \$17,000 in the first year; he has a magnificent summer estate, a beautiful winter home, a string of polo ponies. He earns more than \$25,000 a year, has made a name for himself and has new successes to look forward to.

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What Census Figures ~ Show ~

For many years, reports of the Bureau of the Census show, opportunities in authorship have been increasing. In 1910, for example, 2310 men and 2058 women, 4368 in all, reported to enumerators that they derived the major portion of their income from writing. The 1920 census revealed an increase of 50% in number of authors, although population had grown only 15%. In 1920, there were 3662 men, 3006 women, who reported themselves as professional authors. A 50% increase is rapid growth, but contemplate the figures of the 1930 census—12,449 authors, approximately 100% more than were found in 1920! In this decade population increased only about 11%.

Writing incomes were growing fast, too. It is probable that average earnings of the 1930 authors were three times those of 1910, twice, at least, those of 1920.

The inference to be drawn from these statistics is clear. The opportunities in authorship multiply with the development of the United States as a nation. Here, at last, is a recognized profession. There were geniuses among those 12,449 men and women counted in 1930, but the great majority were not geniuses, but good craftsmen. By 1920, the period had definitely arrived when qualified men and women could prepare for authorship with full confidence they would find a market for their manuscripts, satisfactory income, position.

This fall of 1932, with a business revival under way, men and women who have feeling, ideas, a love for words, should contemplate the census figures, and look to the future with confidence. *The Author & Journalist* predicts that when the 1940 census is taken, the number of professional authors found will be at least 18,000. Allowing for deaths and losses from other causes, this suggests there will be at least 10,000 new authors in 1940.

For every professional author, there are probably at least ten or a dozen people with side income from part-time writing. Once business revival has progressed a substantial distance toward normal, new publications will begin to appear in large number. Whatever the philosopher may say of the machine age, he cannot argue that it is opposed to authorship. On the contrary, it spawns opportunities for writers.

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